

Press-Telegram
Southland

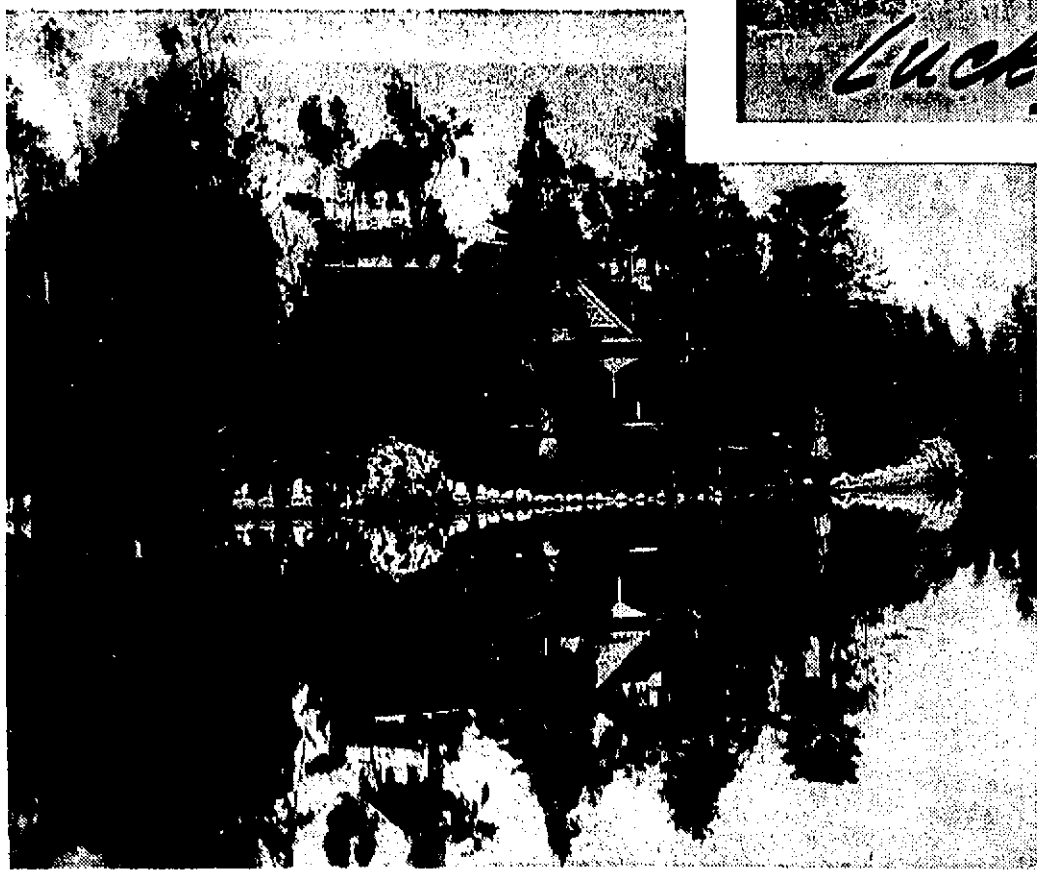
LONG BEACH, CALIFORNIA. SUNDAY, APRIL 1, 1951

MAGAZINE
Section



FLOWERS OF SPRING

Clouds loaf through the sky, flowers bloom in the fields, the sun warms the soft breeze while two pretty girls harvest the blossoms of the brightening season. It is spring!



Surrounded by beautiful trees, Queen Anne "cottage" was a residence of bizarre splendor in 1887 when this picture was taken. It was a lavish home in its day.

Three Little Emus

By Ken Robinson

THERE is something new in the world—in the bird world, at any rate. For the first time in at least two decades, emu chicks have been hatched in captivity.

Three of these strange little birds, suggesting a cross between a crook-necked squash and a watermelon, have been hatched at the Catalina Bird Park, and are now, after 30 days of life, being displayed to the public.

At this tender age they do not seem to have much relation to their parents who roam a nearby enclosure. The little fellows have stripes along their feathered sides and mottled heads. The two-in-one feathers for which the adult is sought, have not yet begun to appear.

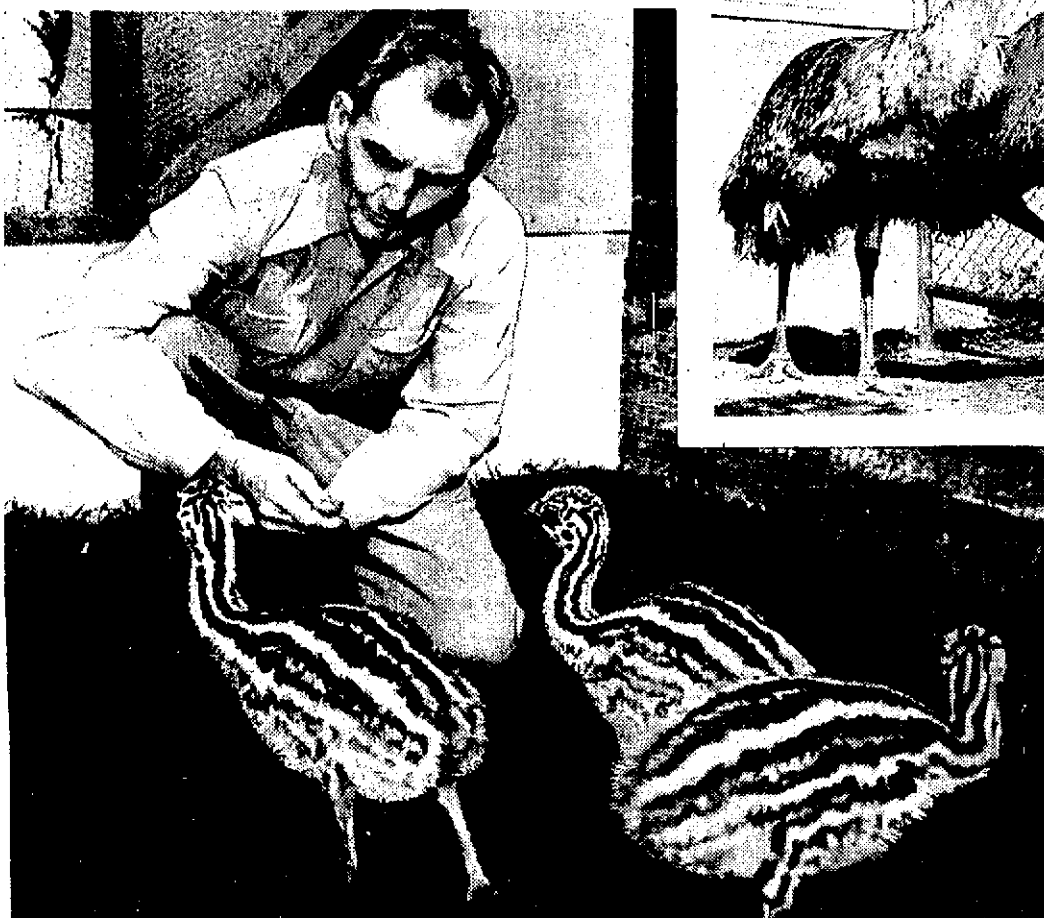
According to Les Mobley, superintendent of the Catalina Bird Park, one of the world's leading authorities on birds, these are the first emus to be hatched and to live in captivity. Mobley stated that there was a rumor that an emu was hatched some 25 years ago in a private bird sanctuary in Southern California, but as far as he has been able to determine that was only a rumor.

The emu, second largest member of the ostrich family, has no wishbone, and is native to the plain country of Australia. At one time these

huge birds, weighing as much as 300 pounds when grown, were very plentiful, but as their feathers attained value as decorations for milady's hats, they diminished so rapidly in number that, in order to prevent extinction, laws were passed to protect them. Ever since the two adult emus came to the Catalina Bird Park as chicks about 20 years ago, efforts have been made to hatch and preserve some of their young, but without success until now. Their eggs, about the size of ostrich eggs, but dark in color, have proved not to be fertile, or they were destroyed by the parents, or available incubating equipment was not suitable.

THIS year Mobley was prepared and immediately the eggs were laid he placed them in a special incubator. Fifty watchful days later these weird feathered citizens broke their shells. It is impossible to permit the chicks to be with their parents because the adults would immediately destroy the young.

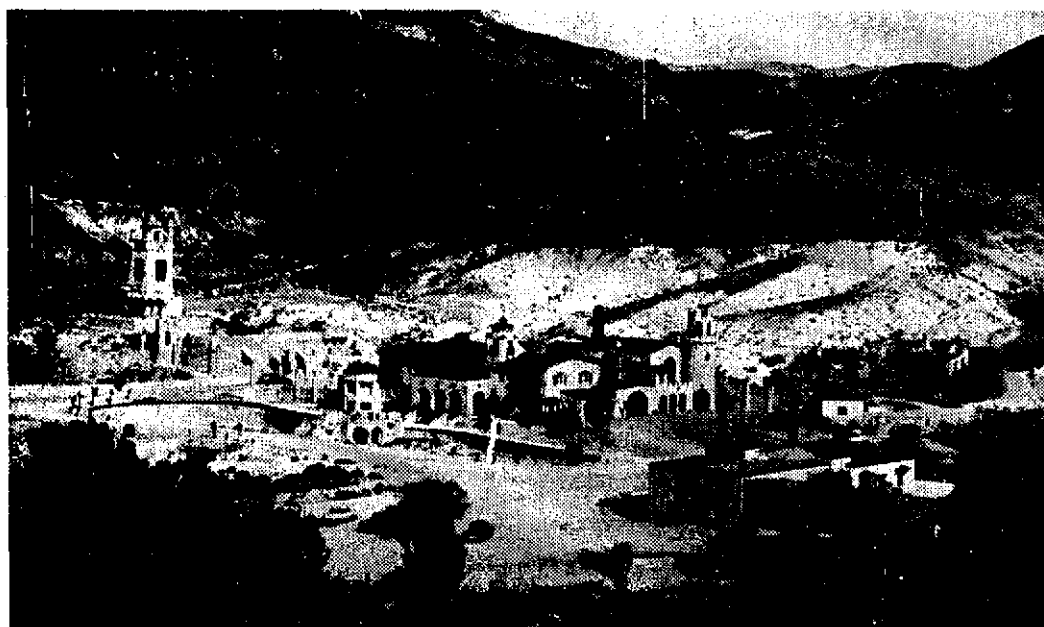
Note to henpecked husbands: You're not in such a bad way. In Australia the male emu takes over as soon as the eggs are laid. From then on, save for minor and limited time off, he sits on the eggs and supervises the rearing of the young. And Mamma emu is generally larger and stronger than Papa.



Three baby emus, hatched at Catalina Bird Park, are shown by Les Mobley, park chief. The parent birds, also Catalina attractions, are pictured in the inset.

—Photos by Gene Smith

Scotty's Desert Castle



Death Valley Scotty's \$2,000,000 castle in the wilderness was built and used as a private residence for many years. Scotty now makes his home in a small cottage.

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By Ruth Reese

"BY GAD, this is paradise and here I shall make my home!"

So spoke Elias Jackson Baldwin, the "Lucky" Baldwin who came west years ago seeking gold—which he found, and a promised land, too.

The charm of the San Gabriel Valley, with its blue sky and sunshine and its horizon of snowcapped peaks, cast its spell on the man who had won a fabulous fortune from the Comstock and Ophir lodes. While his business interests kept him in San Francisco much of the time, his heart was in the Southland and henceforth it was to be his permanent home.

Visitors now wander over the enchanting acres, known as the Rancho Santa Anita, and dream of the showplace Lucky Baldwin developed. One tries to envision it as it was when he lived there—the Queen Anne cottage which he built beside the lake, with its gingerbread ornaments, verandas and tower; the lovely deer park close to the house; the famous Baldwin peacocks strutting about the huge estate.

The graceful paths which meandered from building to building and around the lake now are overgrown with

bushes and weeds. Of the thousands of trees of every kind which Baldwin cherished, few have been cut back, and they lean against each other in a jungle-like array. Willows and reeds now clog the lake which Baldwin once kept so clear for boating.

But what of the early history of Santa Anita, for Baldwin was not the first who loved and sought this Eden for himself.

With the withdrawal of Spain from California and the coming of the Mexican era, the mission church lost its hold on its mission lands, and the Rancho Santa Anita became public land of the Mexican Republic.

On May 6, 1839, a transplanted Scot named Hugo Reid applied for the land, first marrying an Indian maid and pledging his allegiance to the Republic of Mexico, steps

which enabled him to obtain a grant of 13,000 acres of Mission San Gabriel property.

If his luck in Santa Anita had held out, Reid would have owned the sites of the present cities of Alhambra, San Gabriel, Monterey Park, and parts of Rosemead and San Marino in addition to his Santa Anita property, but he was a wanderer, not a businessman, and on May 29, 1847, when the American flag had flown over California for nearly a year, Reid had to sell out to pay his debts. For the paltry sum of \$2700, or about 20 cents an acre, he turned over his 13,000 acres to Henry Dalton, an Englishman.

OTHER owners followed and, in 1860, the land passed to William Wolfskill who paid \$20,000 for 11,000 acres. Wolfskill, a trapper and mountain man, loved trees and planted them by the thousands on the land. Among these trees were eucalyptus, said to be the first



—Photos by Title Insurance & Trust Co.

"Lucky" Baldwin, fabulous mineral king and land owner, found wealth and a paradise in which to make his home.

planted in Southern California. Wolfskill also is credited with starting the first commercial orange orchards.

Louis Wolfskill, son of William, again sold the land in 1872 for \$10.50 an acre. Harris Newmark next bought Santa Anita, paying \$85,000 for 8000 acres.

Of her first seven owners, Santa Anita smiled on them all, but the seventh owner was the lucky one—his name was Lucky Baldwin. Baldwin bought the sprawling Santa Anita rancho of 8000 acres from Newmark for \$200,000. The down payment was taken from a tin box carried under his arm and which the amazed Newmark estimated held at least a million dollars, maybe more, in currency. Baldwin subsequently increased his holdings to 52,000 acres.

A land boom followed the arrival of the Santa Fe in 1886, and Baldwin seized the golden opportunity to subdivide and sell part of his land. He sold land to the north for Sierra Madre, land to the east for

Arcadia and Monrovia, and more land to the south and west, but to inquiries for land from the homeplace, he replied, "There is not money enough in all the world to buy from me the central portion of the Santa Anita."

Around the adobe once occupied by Hugo Reid, Baldwin developed his showplace and entertained lavishly. Into the iron work separating his horses in the stables was wrought the initials of the master, "E. J. B." In a garden in front of the house grows a low hedge trimmed to the same initials, and in the expanse of lawn before the home, Baldwin had his gardener shape a flower bed into the form of his racing insignia, the Maltese Cross, and under a giant Maltese Cross of stone now rest the bones of his favorite champions, horses that carried the Baldwin colors to victory in both America and England.

LUCKY BALDWIN died on March 1, 1909, and his great, landed estate, the worth (Continued on Page 5, Col. 4)

It's April Fool's Day!

By Maymie R. Krythe

FOR MANY centuries it's been the custom to play tricks on people on the first of April. This date is not a holiday, in the same meaning as the Fourth of July or Halloween, and it isn't observed by the government or the schools. But in spite of this, many people, both young and old, observe the day. They either try to play practical jokes or are especially careful not to be caught by some silly bit of bait.

Authorities seem unable to decide on the origin of the day but there are several theories about how it began. Some say the celebration is connected with an old festival observed by primitive people at the spring equinox, about March 21. According to the old calendar, this was the beginning of the New Year. There was a festival that lasted for about a week, with gift exchanges on the last day. France, under Charles XI, was the first country to adopt the new Gregorian calendar (1564), with New Year's Day on Jan. 1. Then the former days of celebration were outmoded by the new calendar.

Because news traveled slowly then and because some people objected to the change, the old holidays in the spring continued to be observed by many persons. Soon, these began to be called "April fools." Then all sorts of trickery and cutting up became the custom on April 1, the precedent being set in France for similar activity that sprang up in England.

In India, too, the celebration of the equinox has for years been associated with the sending of people on foolish errands. Some believe that this observance may be a relic of the Roman Cerialia—the Feast of Ceres—when the goddess went out on a fruitless search for her daughter, Proserpina, carried away to the underworld by the god, Pluto.

THE MOST popular form of entertainment on April Fool's Day was to send some one out on "a fool's errand." In Poor Robin's Almanack, 1760, are these lines:

*The first of April, some do say,
Is set apart for All Fool's Day.
But why the people call it so,
Nor I, nor they themselves do know.*

*But on this day are people sent
On purpose, for pure merriment.*

One writer says this custom goes back to a medieval miracle play for Easter, in which Christ was sent from Annas to Calphas, then from Pilate to Herod.

In England and Scotland on the first of April individuals were dispatched on such expeditions as looking for hen's teeth, pigeon's milk, or "hunking the gowk" (cuckoo). These jokes caused much fun for the spectators. "One fool exposed makes pastime for the rest."

IN SOME places it was the custom to play such tricks only in the morning. If some one forgot, and tried to play one later in the day, he was hailed with: "April Fool is past,

and you're the biggest fool at last."

A Frenchman, caught on this day, was termed an "April fish," perhaps from the fact that he bit and was easily caught. In Portugal people used to throw flour or ashes in each other's faces for no apparent reason. About the beginning of the 18th Century "fooling" became popular in England, and from there it was brought to the United States.

Today the same old tricks persist. Passersby reach for purses on the sidewalk only to have them snatched away by unseen strings, others bite into candy that is soaped, peppered or salted; still others are tricked into trying to pick up coins nailed to the floor or glued to the sidewalk—just to name a few of the myriad of stunts. And there is always the taunting shout of "April Fool!" to make the ears of the tricked one turn red. The special delight the young folk take in the occasion indicates a long persistence of April fooling in years to come.



Drawing by Clyde Winslow

"April Fool!"

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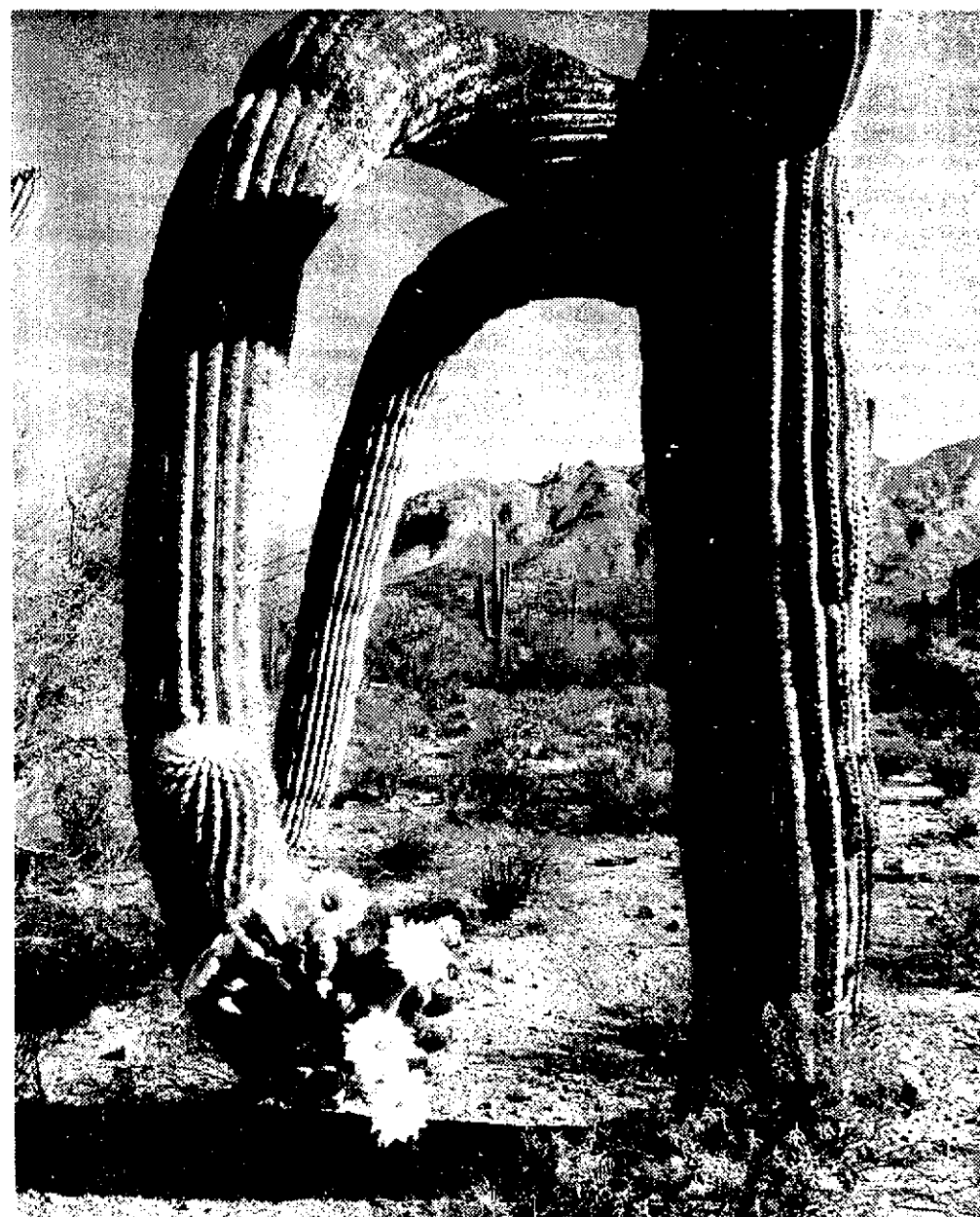
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Tucson Country



—Bill Sears Photo.

Seen from the heights of the Catalina hills, the city of Tucson spreads across the sun-warmed Santa Cruz Valley. Often called "The Old Pueblo," Tucson as a place dates far back to 1539 when Fray Marcos de Niza came to its site.



—Chuck Abbott Photo.

The saguaro, or giant cactus, is Arizona's state flower. Here is one that dips low, as if to share its floral beauty with mortals.

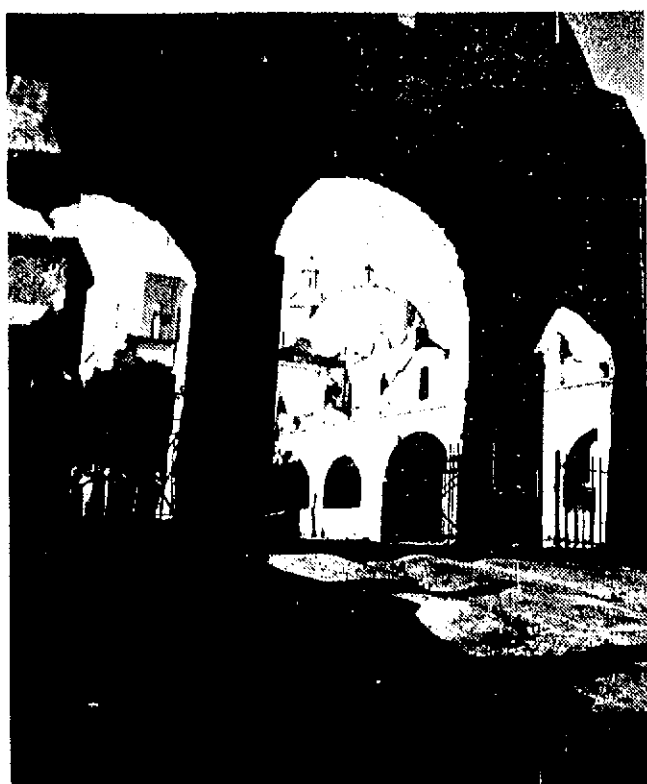


—Bill Sears Photo.

The open road in springtime casts a siren's spell upon the motorist. Here is the Gen. Hitchcock Highway from Tucson to Mt. Lemmon where the graceful pine trees grow tall.



Tucson appears above as it was in Civil War days, restored as a setting for the film, "Arizona," in 1940 and now maintained as a permanent shrine to the west of the city.



"Tucson Country" is a phrase with magic ring when voiced by one dreaming of the desert in spring, the warm sun and days in the wide open spaces. For Tucson is the center of a vast area where it is not only possible but easy to realize dreams like this. People from all over the country are among the 40,000 or so vacationers who spend part of the winter in Tucson but only relatively few see the desert at its best—springtime, which comes early in sunny southern Arizona. Cacti, however do not begin to bloom in profusion until middle April or later and the giant saguaros wait until May to unsheath their waxy blossoms. Unlike many resort areas, Tucson does not "fold up" when the winter visitors leave. The dry air is invigorating even in the warm months of summer. Industrial and military activity distinguish not between seasons except in a desultory way and Tucson stays busy. The city is a hub of romance and history—a hub in Southwest development and a center of scenic values—a place once visited, never forgotten.

Lens-catching beauty is everywhere in Tucson. This is San Xavier Mission courtyard.



—Photos Courtesy Tucson Chamber of Commerce.

Studies in the contrast of sun and shadow, rugged peaks soar up to limit this scene of blooming cactus and desert shrubbery growing in tumbled profusion across a valley.

'Fort Everglades' Top Historical Tale

By Gerald Lagard

FORT EVERGLADES, by Frank G. Slaughter, 340 pp. New York: Doubleday & Co. \$3.

THE reader can always depend upon Dr. Slaughter for a rousing good romantic tale, and in this one is everything to make up and present the historical novel at its best. In a strange and barbaric setting the Everglades, and the camps of the warlike Seminoles—Dr. Roy Coe brings his skill at track and scout and surgery to confound the wily Chittamlico and his warriors who are making their last attempt at resistance in their own water world of key and glade.

Submarine Warfare Fascinating

By George Serviss

SINK 'EM! Submarine Warfare in the Pacific, by Charles A. Lockwood, Vice Admiral, USN (ret.), with foreword by Fleet Adm. Chester W. Nimitz, U. S. Navy, 416 pp. New York: E. P. Dutton & Co. \$5.

STARK realism of lethal combat under the sea and on the surface laces this factual recitation of the prodigious feats of the United States submarine service in the Pacific in World War II. And fact is more fascinating than fiction.

It is evident that Vice Adm. Charles A. Lockwood has written a labor-of-love chronicle. In his eyes, no outfit was bigger than his—and only prejudice will deny him his pride. These submarine men were tough and they had the imagination to match their daring as they devised death for their enemy.

Adm. Lockwood opens with the trying days of war's beginning when his subs were old and scarce and dud torpedoes were a heartbreak. He traces the development of ships, weapons, men and protective devices through war's progress to the time when a mighty fleet of subs sank enemy shipping and men of war with abandon, pierced mine fields, made supply and information contacts with guerrillas, lured and rescued hundreds of downed U. S. airmen. He also gives a recapitulation of the tremendous achievements of the so-called "silent service" and then looks briefly into the dark glens of prophecy.

Fleet Adm. Nimitz paces the book with a foreword. There are end paper maps of the Pacific area and a frontispiece bearing photos of seven submariners who won the Congressional Medal of Honor. But it is in recounting the deeds of his crews as they slammed torpedoes into enemy hulls, swapped blow for blow in battle and then dived to the depth-charged realms below that the author's work really sparkles. And there is the note of tragic sadness, too, when he is forced to write of gallant warriors "overdue, presumed lost."

Long Beach Best Sellers

- FICTIONS:
1. FROM HERE TO ETERNITY, by J. Jones.
 2. THE LEFT HAND OF GOD, by Borelli.
 3. MORNING JOURNEY, by Hilton.
 4. THE IRON MASTER, by Powers.
 5. NEW YORK 22, by Chase.
 6. FESTIVAL, by Priestley.
- NONFICTION:
1. WASHINGTON CONFIDENTIAL, by L. A. by L. A. and Mortimer.
 2. OUT OF THIS WORLD, by Thoms.
 3. THE FAT BOYS' BOOK, by Wheel.
 4. MY SIX CONVICTS, by Wilson.
 5. ROSEWELT'S LONDON JOURNAL, ed. by T. T. T.
 6. THE THORNDIKE-BARNHARDT DICTIONARY.

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Pine at Fourth



William Saroyan authors a new novel, "Rock Wagon," the story of a barkeeper who becomes a big star in Hollywood. Saroyan fans will like it. Doubleday & Co. is the publisher.

Unusual Books

A SAN PEDRO resident, Mrs. Carolyn K. Rector, became interested in the African violet before it was known by that name. This beautiful little house plant fascinated her and became her hobby, and through the years she has experimented with all phases of its culture. Now she has written a fine little book, "How to Grow the African Violet," (Lane Pub. Co., \$1.35), in which she discusses everything she knows about the plant. She answers all the questions amateur growers will want to know, including those about watering and lighting. How-to illustrations make the text more understandable, though it is written in simple language.

LYMAN and Elien Judson, whose guides to Latin-American countries are becoming favorites because they are authoritative, complete, and written the way travelers like them, have added the best yet to this series, "Let's Go to Peru" (Harper & Bros., \$4). In this new work is everything the tourist will want to know about Peru—its background, its fascinating capital and other leading cities, its back country, including Incaland, its people. Moreover, it tells how to travel where and what to see, and where to stay, what to pay and how to make reservations.

Books, Writers

'The Burned Bramble' Deserves Audience

By Joseph Joel Keith

MANES SPERBER'S "The Burned Bramble" is another of the anti-Communist books that are being turned out as anti-fascist novels were turned out not so long ago. Mr. Sperber's book concerns the party members of Austria, Germany and Yugoslavia, of the brutalities they endured from the police states, and of their painful disillusionment in the grip of authoritarianism. But a darker disillusionment faced these earnest men: The rot of communism. Sperber, Polish-born psychologist who broke with the party in 1937, impresses with vast and impressive passages. Certain sections cry for deletion; a lack of conciseness and an occasional looseness tire the reader but though the book is a bit too long it deserves a wide audience. One of the best of the new Doubleday volumes, it is the work of an intelligent, thoughtful and virile author.

GEORGE R. STEWART, remembered for his unusual books, "Storm" and "Fire," with the two violent forces taking the place of the central human character of fiction, again gives us the far from ordinary in "Sheep Rock." Mr. Stewart's new book is the story of a place, and of one man, Geoffrey Archer, who chooses

Blues Singer Tells Story of Her Life

By Fred Taylor Kraft

Press-Telegram Book Editor

HIS EYE IS ON THE SPARROW: An autobiography by Ethel Waters with Charles Samuels, 274 pp. New York: Doubleday & Co. \$3.

ETHEL WATERS, the famous blues singer and actress, declares at the outset of this amazing personal story that she was never a child, that she was never coddled, that she "never belonged." She was born out of wedlock and, when she grew old enough to know, this explained many things, including her mother's attitude toward her as a child groping for crumbs of affection and understanding.

Miss Waters was a born entertainer, but success did not come without all manner of hardships and a supreme struggle. There were the sordid scenes of her childhood to which she one day returned, unspoiled by fame, to visit old

acquaintances. There was her transition as an entertainer from the Negro world to the white theater where she became famous as the interpreter of such song hits as "Dinah" and "Am I Blue." There was the time, at long last, when her successes spelled greatness as she became the star of "Mammy's Daughter" and "The Member of the Wedding" on Broadway and an outstanding character actor in the film "Pinky" in Hollywood. But the greatest moment in Ethel Waters' life was when she found God. She tells about it all in this salty, down-to-earth biography.

Though Miss Waters' life never ran smoothly, this story of her life does—from her earliest memories to the present. She is frank but she never preaches. Countless Americans are going to thrill to the experience of reading this Book-of-the-Month Club selection.

Juvenile Books

STATE BIRDS AND FLOWERS by OLIVE L. EATON, New York: William Morris & Co. \$2.

EACH of the 48 states has its official flower and bird, usually chosen by general consent or by school children and made official by state legislation. This state's is the California poppy and the California quail and the author, an artist-naturalist of note, tells about the reproductive processes of the poppy and the characteristics and habits of the quail, accompanying her text with magnificent drawings. Birds and flowers of the other 47 states are presented in a like manner. A beautiful and interesting book that will be stimulating reading to any boy or girl interested in nature subjects.

20 Oils on Exhibition in Pacific Coast Club

SCANDINAVIAN • AMERICAN ART SOCIETY OF THE WEST has 20 oil paintings in the current April art exhibit in Pacific Coast Club. These paintings were on exhibit at the Los Angeles Friday Morning Club during February and March.

Members of the Friday Morning Club vote on the various art exhibits held in their art salon throughout the year and give ribbon awards to the paintings receiving the largest number of votes. Artists receiving awards throughout the year compete for final cash prizes in June.

Three awards were given to this show: Second place in portraits "Ray," painted by Gertrude C. Orde; second place all landscapes, "Topanga Canyon," by Peter Madsen; honorable mention in still life, "Autumn Splendor," by Lenore Luton.

These, with the following listed paintings complete the exhibit by this group of strong painters: "Hollyhocks" and "Autumn," Rose Johnson (vice president); "Idylwild," Edith King; "To Monument Valley," Lea Lane; "Eucalyptus Lane," and "California Coast," Andrew Lund; "Niagara Mists," James Madsen; "The Little Blue Book" and "The Old Handy Man," Beatrice Nervig; "Bretton Maid," Gertrude C. Orde; "Winter Splendor," Eric Rydgen; "Tranquility" and "Women of India," Myrtle Weese; "From My Window," Fritz Wilander; "Hoover Roses" and "Devil's Gate Dam," Mena Wilson.

President Marvin Weese of Sierra Madre is a nationally known color block print maker. Due to the stipulation that this was to be an oil painting exhibit, Mr. Weese is not represented.



Fireside snapshots are pleasing to the eye, easy to make. Your subjects should be grouped close to fire.

Camera ANGLE

By The Shutterbug

SITTING around the fireplace is a popular and pleasant activity on cool evenings—and it brings an opportunity for making snapshots of your favorite people that are so effective it seems hard to believe that they are really quite easy to do.

Your fire can be real—or the bright glow can come from a photoflood lamp well-hidden in a cold fireplace. Some people definitely prefer to fake the fire because they can judge more correctly the proper exposure when the quantity of light is a known factor. The exposure for such shots, as in all artificial light photography, is based on the lamp-to-subject distance. Exposure guides included in your film package will help in determining the exposure—or you can make use of one of those handy, pocket-size guides I mention so often. You can buy one for 25 cents from almost any photographic dealer.

For those who are willing to risk the exposure uncertainties for the realism of actual firelight, it is simply a matter of making a time exposure.

Group your subjects as close to the fire as you can without making anyone uncomfortably warm. A low fire will help. As is the case in all time exposures, you must place your camera on a tripod or other solid support and your subjects had better sit still. When you have your camera in place, focus it on your sub-

jects if it is an adjustable type, and then turn off the room lights before opening the shutter. You may want to place a 75-watt bulb 6 to 8 feet from the side of your subject that is away from the fire to lighten the shadows.

If the fire is burning brightly, a one-to-three second exposure at f.11 should be sufficient. The f.11 is the lens opening most commonly found on the non-adjustable cameras, so you can make pictures such as these with simple, inexpensive equipment.

BEAUTY of springtime is a lens subject at hand whenever shutterbugs turn these days. There are many ways of expressing this beauty on film and keeping it permanently on hand. Spring always brings treasured moments—a picnic in flowerland, a day in the country, a motor trip along the seashore or into the mountains, a lovers' stroll through a field of wildflowers, children at play in a wooded glade—many are the opportunities. When taking spring-beauty photos, be sure your subjects are posed to emphasize the idea and hold the true memory of the day, time and event. Try to gather something of the sky and the clouds into your picture. For an example of the spring-beauty snap, see today's Southland cover, a true expression of art in film recording.

WITH CAMERA CLUBS. . . Long Beach Camera Guild and Cinema Club members are busy this week completing last-minute arrangements for their presentation of "Photography as a Hobby" for the Long Beach Hobby Show in the Municipal Auditorium, April 7, 8 and 9. Home movies, color transparencies and prize-winning prints will be featured as well as modern photographic equipment. Well informed attendants will be on hand each day from noon to 10 p. m. to answer questions concerning "Photography as a Hobby." Admission will be free. . . The Jergins Arcade Gallery is featuring the final showing of the Long Beach Camera Guild's fifth annual Library Exhibit. This show of 35 black-and-white prints made by members of the Guild has been traveling on exhibit throughout the branch libraries following its opening at the Main Library last September.

IF YOUR SHUTTERBUG has any doubts as to the coming of spring they are all gone now. In the mail comes news that the fourth El Camino Real Color Slide Exhibition is under way. Following the trend this year, larger color slides will be accepted. Slides up to 2 1/2" x 3 1/4" are eligible. Judges for the salon will be Fred Archer, Ernest Bachrach, Hugh Harries, Al Stewart and Joseph Muench. Deadline for entries is May 12. Entry blanks now are available from Eric Egerbright, exhibition chairman, 11626 Blix St., North Hollywood.

Critic's Award

Joan Fontaine and Ray Miland, who top the cast of George Stevens' "Something to Live For" for Paramount, have both been tabbed "the best" in past years by the New York Film Critics Circle. Stevens also has been honored by this group as 1943's "best director."

Hebrew U. Rock of Israel

VISION AND FULFILLMENT, by Lotia Levenson, 190 pp. New York: The Greyhound Press, \$2.75.

IT TOOK more than 75 years of endeavor to bring into being the Hebrew University, established in 1925 on a hill outside Jerusalem where Titus and his Roman legions laid siege to the city 2000 years ago. Today the institution is flourishing as an official agency of the new republic of Israel and a living monument to Judaism everywhere. Its story is told by a native American who has lived in Palestine for more than the quarter-century of the university's history. How it has survived wars and a host of other difficulties makes an engrossing chronicle.

Boy Prays on Cross

THE MORNING WATCH, by James Aron, 120 pp. Boston: Houghton Mifflin Co. \$2.25.

IN A church school in the Tennessee Mountains, during the early morning hours of Good Friday, 12-year-old Richard starts one watch. Like the devout priest who complained bitterly and honestly that he was hampered much with a wandering wit while praying, Richard cannot make his mind behave. Envisioning self-punishments with their immediate and satisfying rewards, he imagines his brave acts applauded. But this is the sin of pride. Praying for forgiveness, holding firmly to the vision of Christ on the cross, he toys with the idea of himself crucified. And while he dangled there, crudely fastened to the cross, the people milled about, looking up with regard and amazement. But here was the sin of vanity. The more earnestly he prayed, the more his mind committed still other sins, one evil after another, until it seemed as if he were tempted into eternal wrong by righteousness itself.

This book, like its chief character, is very small and none too happy. Here are words so exquisitely strung together that their meaning is almost lost in the process. But not entirely. It lies deeply buried in the heart of a little boy—an intense and burning desire to be loved and wanted.

Canada to Issue Four Commemorative Stamps

FOUR commemorative Canadian stamps will be issued in September. They will commemorate the 100th anniversary of a stamp issuing in Canada and the growth of communications in that country. The stamps will be in 4, 5, 7 and 15-cent denominations. The first one will be put forth Sept. 24 to coincide with the International Centennial Philatelic Exhibition to be held in Toronto.

CUBA plans a flock of new issues for the remainder of the year. Among the upcoming

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"New Better Homes and Gardens"
"Sunset"
"Camellias"
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12-Day Exhibit Opened

By Vera Williams

ONCE again it is spring and time for the annual exhibition of drawings and paintings by members of the League of Artists and Students of the Long Beach Academy of Art. The event begins today and will run for 12 days at the Frank Bros. Furniture Store, 2400 American Ave.

About 30 works, including oils, watercolors, tempera and other media, will be shown by exhibiting artists Lester Brown, Minerva Curry, Constance Emery, LaVerne Hansen, Charles Happe, Mary Peiper-Neth, Jack Pullen, Clare Roberts, Kitty Rosenbaum, Melva Rue, Marguerite Baker-Seethaler, Karl Seethaler, Ruth Woelfel, Frank Woelfel and Roy Wolfe.

The art-loving public is invited to the formal opening and tea from 2 to 4 o'clock this afternoon at 2400 American Ave. The show will be open daily during regular business hours and on Monday, Wednesday and Friday evenings.

The League of Artists and Students, known as Lambda Alpha Sigma, was organized in 1946 by Karl Seethaler, founder-director of the Long Beach Academy of Arts, and has held regular semiannual exhibitions since that time.

AT THE Ensign Bldg., Corona del Mar, 13 artists in the field of painting, sculpturing, furniture and jewelry making are showing their works from 1 to 5 p. m. today through Thursday and from 1 to 10 p. m. Friday and Saturday.

A one-man exhibit by 24-year-old Sheldon Schoneberg is being shown for the first time—paintings, drawings and prints which he completed during the past three years in Italy, Israel and America. These may be viewed April 12 at 8 p. m. at the Fraymart Gallery in Los Angeles.

THE SENIOR CLASS members and faculty of Gardena High School will hold a dinner and reception for the 24th annual purchase prize exhibit of paintings. The purpose of this annual exhibit is to bring to the community a cultural treat and to add two paintings to the collection of the high school. The permanent collection consists of outstanding canvases by artists of note. These are gifts of the graduation classes for the past 32 years and are on permanent display throughout the school plant. Honor guests will be Miss LaVeta Crump and Reginald Moore.

Square Dance Gets Tougher

ADVANCED SQUARE DANCE FIGURES OF THE WEST AND SOUTH-WEST, by Les Owens and Viola Ruth, 148 pp. Palo Alto, Calif.: Pacific Books, \$3.

THIS companion volume to the same authors' "American Square Dances of the West and Southwest" gives elaborations and complex steps developed by top callers and dancers throughout the country. The music is selected by Viola Ruth, undefeated champion fiddler of Arizona, and includes "Golden Slippers," "Flopp-Eared Mule," and many others. There are 29 dance calls, with description and music, and 10 exhibition steps. Here is, indeed, a gold mine for those who are serious about their square dancing.

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Spring Symphony in Silk



If ever there was a "World of Silk" in the world of fashion, this season brings it into full view. The entire fashion firmament, from couture dressmakers to the most budget-minded designers, have made pure silk the keynote of their Spring collections. Above, a dream of a ball gown by Ben Gam is made of Stern & Stern white silk marquanzza. Showers of apple blossoms fashioned from pink paillettes and organdy petals are scattered over the cuffed strapless bodice and the upper part of the voluminous skirt. Over the gown is a floating coat of the same fabric made with large, elbow-length puffed sleeves. Right, above, an afternoon or cocktail dress by Arnold & Fox is made of gray coin dot pure silk surah and has white organdy trim. The hat is from John Fredericks and gloves from Kislav.

'Star' Pattern

As worn by JOAN BENNETT in
"FOR HEAVEN'S SAKE"



—Twentieth Century-Fox Studios Photo

SPIRITED teaming of tailored and feminine themes scores a hit for the robe and slip worn by Joan Bennett in Twentieth Century-Fox' "For Heaven's Sake." The trim robe stars with a satin-front contrast. Smartly cast in the part of companion piece is the simple long-length slip. Big news, too, is a two-color Star Label transfer included in this pattern. It's proof-positive that you are

wearing an original Hollywood design! No. 8 is cut in sizes 10, 12, 14, 16, 18, 20, 36, 38 and 40. Size 16 slip requires 3 1/4 yards 39-inch; the robe, 4 1/4 yards 39-inch, with 1/4 yard 39-inch contrasting.

Send 50c for "Star" pattern with name, address, style number and size desired to Pattern Department, Press-Telegram Southland Magazine, Box 350, Madison Square Station, New York 10, N. Y.

Scotty

(Continued From Page 2.)

door hardware for this single room exceeded the value of an average bungalow!

Scarcely less pretentious is the auditorium-sized drawing room with its immense fireplace at one end and constantly-flowing fountain at the other. Both fountain and fireplace are studded with valuable ores and semi-precious gems. Doors throughout the building were handcarved by Old World artisans, specially imported for the job, and furnishings are of the most lavish nature, many pieces having been procured from Europe's medieval castles.

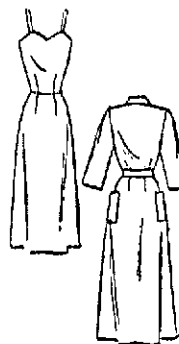
It was nearly 50 years ago that Walter Scott, better known as "Death Valley Scotty," first gained public attention by riding out of the desert on a blue mule to charter a special Southern Pacific train to Chicago. Arrived in the Windy City, the rough-spoken miner went on a colossal spending spree culminated by touring the city in a taxicab while he scattered hundred-dollar banknotes to the gaping street crowds.

For nearly four decades, Scotty's spending orgy continued virtually unabated, his largest single outlay being for his fantastic "desert shack" as he terms the palace. Throughout all that time the source of his apparently inexhaustible wealth was a No. 1 subject for conjecture, many believing that it stemmed from a fabulously-rich mine secreted somewhere in the rugged fastness of Death Valley.

With the death a few years ago of Albert Johnson, a Chicago millionaire and long-time friend of Scotty, the mystery of the desert man's "wealth" was solved. For more than four decades Johnson had underwritten Scotty's fantastic expenditures solely for the amusement both derived from perpetration of the hoax!

The castle remains as one of Death Valley's chief points of interest but Scotty makes his home in a small cottage on the other side of the mountain.

No. 8



Lace: an Ancient Art

By Mary Lou Zehms

LACE is coming back into fashion, being used more and more on wedding gowns combined with satins, on sheer blouses, undergarments and even tiny sweater collars. It is difficult then to imagine that the first step in lace-making began as far back as the 10th Century before Christ in the land of the Pharaohs. Excavators, opening mummy cases, have found flax cloth with colored threads and patterns worked and drawn in designs.

The word lace means a small thread of any material which is used to tie together portions of clothing. In English it is called lace, from lacier, to fasten; in France it is called passement, guipure or dentelle; in Germany, spitzen; in Italy, merletto or trina; the Spaniards call it encaje; the Dutch call it kanien, and so on through the tongues of many countries of the world.

Both Flanders and Italy want the distinction of being the first to make lace, but it is in the early Italian inventories that the first mention of lace is made.

From 1670 on, the development of lace became elaborate when floral forms, figures, heads, birds and scenes were made on mesh or net grounds (called brides).

In an accompanying illustration is Italian lace called Punto Tagliato A Fogliami, which is a flowered lace and is known also as Rose Point, Gros Point



Pattern of a Rose Point 3-cornered shawl, said to have been owned by the Empress Eugenie, is shown above.

de Venice, Venice Point or raised point. It is of white silk thread and worked with a Duchesse lace overall pattern. Mrs. Susan MacGillivray, who is spending the winter here with her sister, Mrs. Alice Durham, brought this large triangular shawl with her. It belongs to a collection of rare laces which she started 40

Lucky Baldwin

(Continued From Page 2.)

of which he, himself, had little idea, passed into other hands, and was subdivided.

Once the symbol of luxury, the Queen Anne cottage, with its marble steps and leaded bathtub, is now a quaint relic. The great showplace so zealously maintained by Baldwin has been less carefully handled by his heirs, but fortunately, no one has tried to modernize or change any of it, and the adobe, the Villa and

the fancy stables are almost as Baldwin left them.

The peacocks still strut proudly beneath the great oaks, and the trees still stand as monuments to the man who loved them. The Livingstonia palms which he planted now are 108 feet high, said to be the greatest in the Southland.

And visitors come and go, daily, to admire and envy the estate of unsurpassed magnificence that once was the home of "Lucky" Baldwin.

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Desserts for Spring

By Mildred K. Flanary

SPRING is here and today is April Fools Day. But don't be fooled into believing that there aren't still some spring-fever days left when appetites are fickle and something extra-specially appealing is needed to build up meal appeal. It's the clever cook who turns out a dessert that, in even its very appearance, is a tonic.

Cottage pudding with hot fudge sauce fills the bill, and it can be served right at table where portions can be adjusted to remaining appetites. Fudge sauce can be made in a heat-resistant glass tea or coffee pot, also to grace the table.

Cottage Pudding With Hot Fudge Sauce

1 cup cake flour, sifted
1 1/2 teaspoons baking powder
1/4 teaspoon salt
2 tablespoons butter
1/2 cup beet or cane sugar
1 teaspoon vanilla extract
4 egg yolks
1/2 cup milk

Sift together flour, baking powder and salt. Cream butter until soft; add sugar slowly; add vanilla to the butter and sugar mixture and beat in thoroughly one egg yolk at a time. Add dry ingredients alter-



Marbled chiffon pudding is a dish to delight appetites that often tend to listlessness at spring-fever time.

nately with the milk to the egg mixture, beating until smooth after each addition. Turn into a greased one-quart heat-resistant glass utility dish and bake in a moderately hot oven, (375° F.), for 45 minutes. Serve while warm with hot fudge sauce.

Hot Fudge Sauce

4 squares chocolate, 4 oz.
1 cup confectioners sugar
2 cups water
1/4 teaspoon salt
1/2 teaspoon butter
1 teaspoon vanilla extract

Boil first five ingredients together until thickened in a six-cup heat-resistant glass teapot. Stir occasionally after boiling starts, taking care that the sauce does not scorch. Remove from the heat; add vanilla. Serve on the warm cake at the table directly from the glass teapot, which keeps the sauce hot for quite a long time. This makes sauce for 8 to 10 servings.

Puddings that can be made well in advance of serving time are mighty popular, too, and marbled chiffon pudding gets an extra note of appreciation from the homemaker who is guarding the family budget and nutrition score.

It is made by molding the whipped gelatine dessert in a tube cake pan in the refrigerator. The marbled effect is achieved by adding the cocoa and coffee mixture with a twist of the wrist. It is sliced cake style and served on dessert plates.

Marbled Chiffon Pudding

1 envelope unflavored gelatine
1/2 cup cold double strength coffee
1/2 cup beet or cane sugar

visited lace shops hunting out choice pieces.

ANOTHER set in Mrs. MacGillivray's collection consists of a long front panel, yoke and sleeves for a wedding dress which dates back a century, also made of Rose Point and surrounded by Duchesse lace.

The Duchesse lace is properly called Guipure de Bruges and is a thread bobbin lace of varying degrees of fineness.

1/4 teaspoon salt
3 tablespoons cocoa
2 tablespoons boiling water
1 tall can icy cold undiluted evaporated milk
2 tablespoons lemon juice

Soften gelatine in cold coffee. Add sugar and salt. Place over boiling water and stir until dissolved. Blend cocoa and boiling water together to make a paste; set aside. Chill gelatine mixture until slightly thicker than consistency of unbeaten egg whites. Beat evaporated milk in chilled bowl with rotary beater until stiff; beat in lemon juice and then the gelatine mixture. Turn 1/4 of mixture into 1 1/2 quart mold. To remaining gelatine beat in cocoa paste. Drop by spoonfuls on top of coffee layer in fold. Push chocolate mixture down with a tablespoon to make marbling. Chill until firm. Unmold and serve in cake-like wedges. Yield: 6 servings.

Orange Bread Pudding

1 cup soft bread crumbs
1/2 cup milk
2 egg yolks, beaten
1/2 cup beet or cane sugar
1/2 cup orange juice
2 egg whites, stiffly beaten

Soak bread crumbs in milk. Combine beaten egg yolks and sugar. Rub the bread-milk mixture through a coarse sieve and add to egg-sugar mixture. Add orange juice. Fold stiffly beaten egg whites into pudding. Pour into 4 custard cups. Set in a pan of hot water and bake in a moderate oven (350° F.) for one hour. Chill before serving. Yield: 4 servings.

Macaroon Bread Pudding

3 eggs, beaten
1 1/2 cups beet or cane sugar
2 quarts toasted 1/2" bread cubes

1/2 teaspoon cinnamon
1/2 teaspoon salt
1/4 teaspoon almond extract
1 teaspoon vanilla extract
Combine beaten eggs, sugar, toasted bread cubes, cinnamon, salt, almond extract and vanilla extract. Bake in a well-greased 9" square pan in a slow oven (325° F.) for 45 minutes. To serve: Cut into 9 squares. Serve with whipped cream. Yield: 9 servings.

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Art, Antiques for Decor

By Althea Flint



—Photos by Eldon L. Fitzgerald

Green shutters and flagstone trim the exterior of this neat white house. Tree roses will yield summer beauty.

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SET OUT where they may be enjoyed and admired by all who see them, antiques and art objects are prominently displayed in the home of Mr. and Mrs. John Silverthorn, whose house of white stucco trimmed with flagstone and green shutters is situated at 363 Bayshore Ave., on the shore of Alamitos Bay.

Living and dining room are combined to give each room a more spacious feeling that would be lost if these rooms were shut off from one another by walls. The walls in the living room area are tinted a pale pink which makes an ideal background for the period motif that has been carried out. Carpeting is rose beige.

An Austrian vase has been wired to a lamp and stands beside a reading chair, where it is practical as well as beautiful. A peach and maroon shade is in proportion to the tall vase.

The colonial mantel with its fluted molding is decorated with a porcelain clock of white trimmed with gold. Its French jewel movement keeps perfect time. A pair of urns on either side of the mantel are royal Vienna pieces of exquisite colors.

A Duncan Phyfe sofa is upholstered in a maroon and cream stripe. Mahogany tables and the coffee table hold art objects and ornate lamps with ruffled shades. Over the couch hangs an exceptionally good reproduction of a painting by one of the old masters. It is framed in gilt.

A HANDSOME Victorian chair opposite the couch is upholstered in green and gray tapestry and trimmed with brush fringe.

Behind glass doors of a secretary which stands behind this chair are displayed blue and white German kitchenware and a set of Haviland which is unusual because it is decorated in a floral pattern instead of

the usual white and gold design.

A glass knickknack case provides a place to keep pieces of Capo-di-Monte and Meissen, among other valuable figures and pottery.

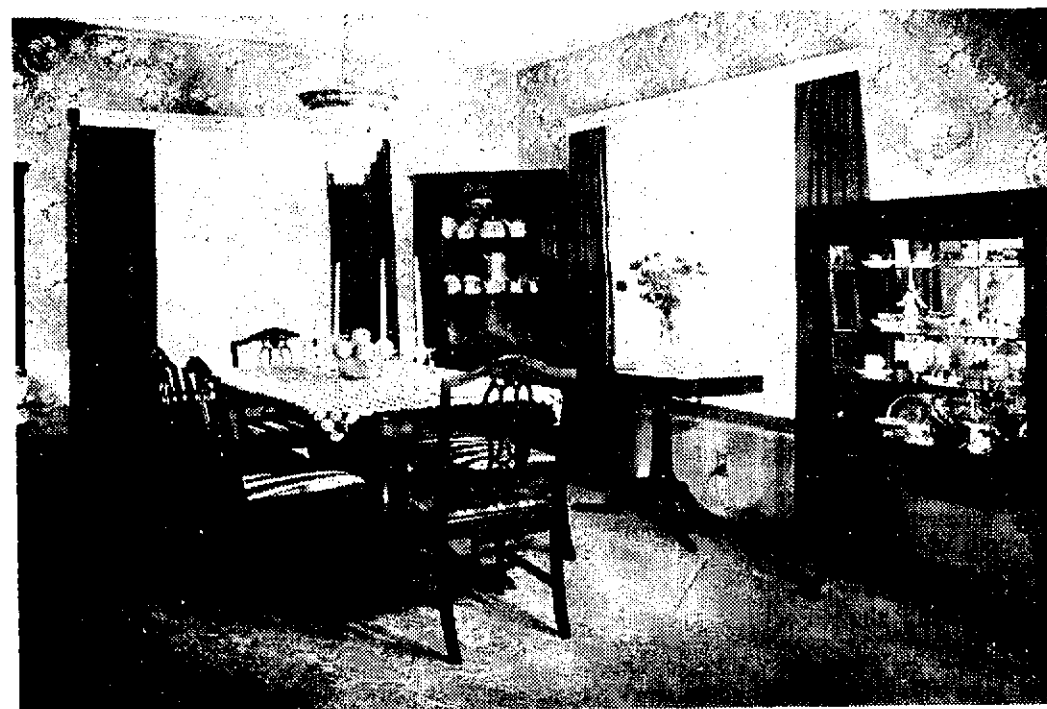
In corner cabinets in the dining room more pottery and porcelain is displayed. A complete chocolate set which includes cookie jar, hot water pot, chocolate pot, creamer, sugar bowl, plates, cups and saucers, is placed in one of these cabinets.

THE OPPOSITE cabinet holds hand-painted plates picturing game birds. Each of these plates is different and is signed by the artist.

The dining room walls are papered with a pattern of floral bouquets in soft colors which makes a pleasing background for the antiques in the room and for period furnishings. Chairs are mahogany, like the other furnishings, and are styled in the Chippendale manner.



Art objects and antiques are used effectively in the decor of the bayside home of Mr. and Mrs. John Silverthorn. A simple Colonial mantel with its fluted molding trim holds a French clock of porcelain in this photo of a portion of living room.



Art, antiques and interesting porcelain items lend charm to the dining room of the Silverthorn home. A background of wallpaper is in floral bouquet pattern.

Decorating Topics

By Edgar Harrison
Wileman

IF YOU have a television set it's quite possible that you have had to move your furniture around, not only to accommodate the set, but also to allow the greatest number of people to get a good view of the screen.

There is no set of rules that can be followed, as each room is a different problem, but we have found many helps in the newest pieces of furniture.

Sectional sofas, for example, are ideal for rooms with television sets as they can be arranged and re-arranged in so many different ways. Television chairs that revolve are certainly a great help, so are revolving tables for the television set itself.

Try to arrange the larger upholstered pieces of furniture across the room from the screen

in a permanent location, then the smaller arm chairs can be grouped in such a way that they need to be pulled around ever so little when a view of the screen is desired. Good large ottomans or hassocks make excellent extra seats for the younger set.

HOW MANY tables should be used in a living room? The answer to this question obviously would depend on the size of the room. The important thing to remember is that each seating piece of furniture needs a table alongside of it. Consequently a table is needed at each end of the sofa and another in front of it. Each easy chair should have its table, or one table may be placed between a pair of chairs. It is possible, therefore, that the

average living room would need six or even eight tables—there might be one or even two pairs, the others would be different shapes and sizes according to where they were to be placed.

A table should not be placed in a bay window or in front of any window just by itself; it should always form part of a grouping such as chair, lamp and table.

You Make It

Chaise and chair (below) have rope foundations for the pads, and may be wheeled from place to place. Two patterns are needed for making the set in your home workshop, No. 315 for the chaise and No. 316 for the table and chair. Patterns cost 25 cents each. Send order, giving pattern number desired, to: Workshop Pattern Service, Press-Telegram Southland Magazine, Bedford Hills, New York.



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Repairing Stucco

By Bob Scharff

CRACKS are among the most common defects found in stucco finishes. They may be merely hair cracks to destroy the beauty of the house or they may be large enough to admit moisture which may damage the underlying structure and interior walls.

Cracks in stucco may result from improper ingredients, mixing, or application, movement of the lath base, unequal settlement of the structure or a combination of these things. Some may appear shortly after completion of the job; others years later.

If the stucco is substantially sound but has a few cracks,

strength of the mortar. It is advisable to hang tarpaulin or similar covering over the completed work to protect it from direct exposure to sun and drying winds.

STUCCO may be brightened and discolorations concealed by painting with cement-water paint. Also the cement paint will fill hairline cracks.

The surface should be cleaned according to the manufacturer's directions before the paint is applied. Before painting, the stucco should be thoroughly wetted, preferably with a garden hose adjusted to produce a fine spray.

Cement-water paints should



Large Crack in Stucco

Widen the Cracks With a Cold Chisel and Then Fill With Cement-Stucco

REPAIRING LARGE CRACKS



Dampen Cracks With Fine Water Spray



Then Paint With Cement Based Paint

REPAIRING HAIRLINE CRACKS

these must be opened with a cold chisel back to the lath to form a channel with sides at right angles to the surface so that the mortar will be locked in.

Before filling this channel, moisten it to prevent absorption of the mortar water and keep the patch damp for several days. Patching mixtures are commercially available or they may be made with one part Portland cement to three parts sand and one-tenth part finely divided hydrated lime, measured by volume.

The mortar should contain just enough water to make a fairly dry mixture of about the consistency of putty. It should be forced in and tamped well to make complete contact with the sounding area.

The new work should be kept wet for several days after it has hardened to increase the

be applied in two coats. Preferably not less than two hours drying time should be allowed between coats. The first coat should be slightly moistened with water before applying the second.

Leaks are frequently caused by cracks around windows and doors, at half-timber work, or in a gable end where the stucco meets the roof molding. Fill them with a caulking compound applied, preferably, with a caulking gun. In extreme cases it may be well to fill with oakum smeared with white lead before caulking.

A waterproof may be advisable on a porous stucco wall. This is no cure-all, but in most cases excludes dampness. Both colorless and tinted commercial waterproofers are available and should be applied according to manufacturer's instruction.

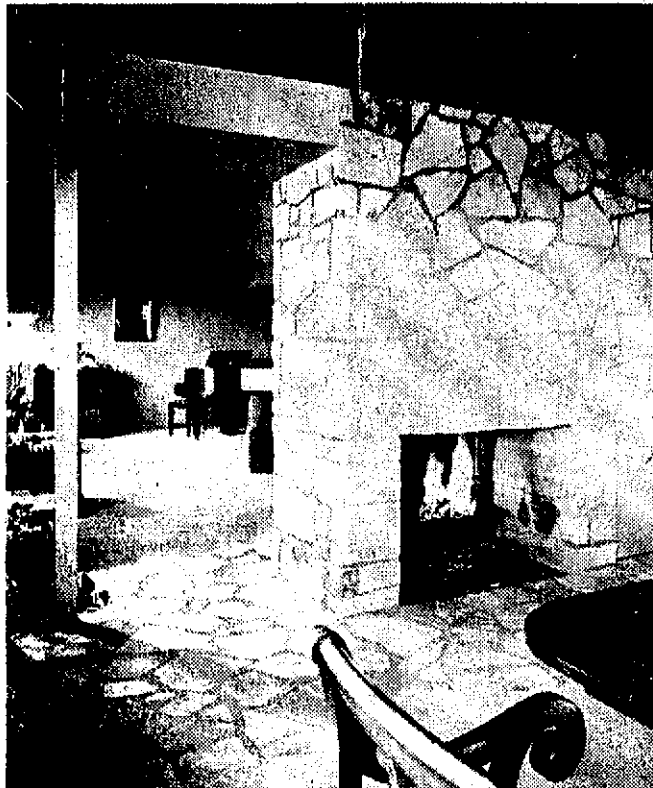
However, here is the formula for one which should prove most satisfactory. To one part of powdered water glass add four parts of water. This mixture is colorless and can be applied with a whitewash brush.

WHEN A whole wall has developed a multiplicity of cracks or bulges, it is necessary to give the wall an entire new coat of stucco. However this is not a simple task. The entire surface should be scored and roughened in order to hold the new coat. Brush thoroughly with a steel wire brush to remove all loose particles of dust or dirt. Wet down the entire surface and apply the new coat of stucco.

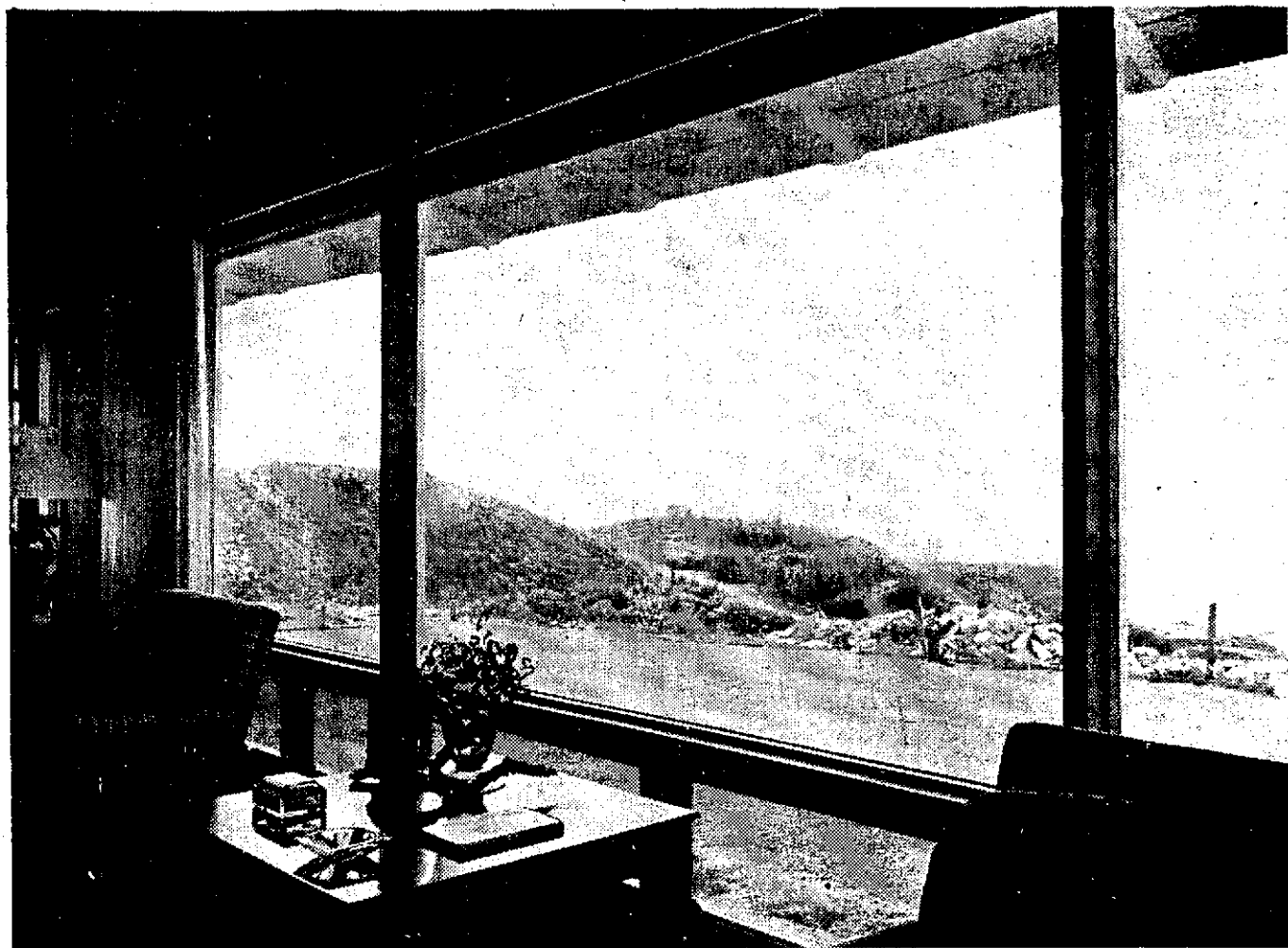
Home with a *Picture* View



Stone, native to the Palos Verdes area, is employed for masonry in the Beardwood home. Beams are stained ash.



Fireplace and chimney partially separate the living and dining rooms. The fireplace opens to both these rooms.



—Photos by Eldon L. Fitzgerald

An impressive picture-view of the sparsely-wooded slopes descending to the picturesque shoreline of Palos Verdes is conveyed into the living room of the Portuguese Bend home of Mr. and Mrs. Jack B. Beardwood through wall of glass (above).

By Dorothy Killam

SLOPES sparsely wooded with eucalyptus and pepper trees above one of the most picturesque shore lines in the Southland make up the view the home of Mr. and Mrs. Jack B. Beardwood picks up through wide areas of glass. Built on Fig Tree Rd. in Portuguese Bend, which is a part of Palos Verdes, this house has been angled so that each room is decorated by a panoramic outdoor scene. Because of the location and design of the house, the view can in no way be obscured or blocked.

Although the view was given prime importance when this house was designed, the needs of the family were extremely well worked out. Mr. and Mrs. Beardwood have foreseen the time when their daughter, Linda, who is 10 years old, would be entertaining teen-age friends. When the young folk will want the living room, Mr. and Mrs. Beardwood will be able to spend a quiet evening alone or with their friends in another section of the house which may be closed off and which includes the den, master bedroom and master bath.

Living some distance from town as they do, the Beardwoods often entertain overnight guests and the guest room and bath is reached through a private entrance that allows occupants to come and go as they please.

Although this floor plan is spread out it is not necessary to go through one room to get to another, yet surprisingly little floor space is devoted to hallway. The front door opens into an entry partially shut off from the living room by planters and opening into the bedroom hall on one side and the kitchen on the other.

PALOS VERDES stone used both on the exterior and interior of this house has been left unfinished because its color and texture is unusually attractive. This stone was taken from the site and Beardwood did some of the masonry himself.

A curved stone terrace is combined with planting and lawn to make the front garden a practical living area. Since the road leading to the house is infrequently used and there are no houses within easy view of this area it is comparatively private.

The long porch has three doors opening onto it. The front door which opens into a central entrance hall; a Dutch door at the dining end of the kitchen which is also just a step from the stove; a door leading to the guest bedroom and its bath all are entered from the porch. For outdoor dining this porch and terrace are ideal because the portable barbecue can be rolled out and serving can be done through the Dutch door in the kitchen.

The same Palos Verdes stone which trims the front of the house around the front door has been carried into the entry hall where it serves as a most practical and attractive floor. Its interesting pattern is repeated again in the living

(Continued on Page 9, Col. 1.)

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FLOWERS in the sunny desert of Arizona soon will burst forth in all the glory of their annual spring "show" and a record number of visitors is on hand at guest ranches and resorts in the Tucson area to "meet the summer" and enjoy the spectacular floral display.

The violets, pansies and jonquils, which usually mark the arrival of Spring in colder

climes, have come and gone in the desert country. Even roses, usually associated with early summer in the North, are beginning to fade and lose their petals. But the curtain is just going up on the biggest flower show of all, the Southern Arizona desert in bloom.

In the Tucson area, plant life varies on the basis of altitude, instead of latitude, and so a review of this pageant of flowers begins on the high slopes of the Santa Catalina and Santa Rita mountain ranges which combine with the smaller ranges to form the "saucer" in which metropolitan Tucson lies.

On the highest peaks the heavenly-blue lupine blossoms abundantly. As we descend the slopes, desert poppies begin to appear. Soon they cover acre after acre with a thick carpet of brilliant blossoms which undulate gently in the breeze like a great orange calm on the sea. Each Palo Verde tree, with its lacy green branches extending in every direction, seems to give off a puff of yellow haze, but it is only the profusion of tiny yellow blossoms which creates the illusion.

Here and there the ocotillo (Spanish bayonet) appears, each spear-like branch tipped by a blood-red blossom. These crimson stains are all too reminiscent of the early history of Arizona when the spears of the Conquistadores were too frequently stained with the blood



One of the desert's most dramatic stars in the spring Pageant of Flowers is the yucca, also called soap tree.

of the Indians who were the original settlers here.

AS THOUGH to form a backdrop for its more dramatic neighbors, the lowly mesquite bursts forth with tiny yellow

blossoms which appear to form masses of yellow drapery. It is the annual triumph of this tough, scrubby little nuisance of a tree. At other seasons it is cursed at, and its roots torn out, by the sweating men who



Scenes like that above are common above the 2500-foot level on the desert near Tucson in the spring. Desert poppies carpet the sand, yuccas rise in background.

clear the desert for the expanding southwest agriculture.

But all this theatrical pageantry is merely the prologue to the real performance. Down on the floor of the desert, the real stars of the show come forth. Here, are the performers people come thousands of miles to see; the cactus blossoms. From the brute-like giant saguaro to the most delicate baby pincushion, these plants and their blossoms are miracles of contrast.

While the baby pincushion (Continued on Page 9, Col. 1.)

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Garden Tips
by Joe Littlefield
Red Star Garden Consultant



Camellias will flower better next winter if you mulch them when they are through blooming, then feed them three to five times during the summer.
Scrape off old mulch. Enlarge the basin around the plant. Scatter Red Star Soil Sulphur around the base of the camellia.
Check feeding instructions on Red Star Camellia-Gro bag, then feed amount recommended. This

specially formulated, rich camellia food was the result of extensive tests by a famous wholesale camellia grower.
Mix equal parts of well moistened Red Star Peat Moss and Red Star Steer Manure. Spread evenly, an inch thick, over the soil sulphur and Camellia-Gro fertilizer, in the basin of the plant. Slowly water down. Keep moist for several days. Thereafter, water plant regularly.

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Clump Perennials Save Fuss



—Photo by Gladys Dising.

Iris can be planted almost any time in California and is ranked one of the most popular of clump perennials. This flower can be used for outstanding borders.

IF YOU like a colorful garden display that needs little coddling other than plenty of water and yet continues abundantly over a long or period than a crisp, fresh

By Eleanor Avery Price

spring, select sturdy perennials that grow in clumps. Especially if there are active children playing in the garden,

flower planting might well boil down to clump perennials, with perhaps a few flowering shrubs added, for these sturdy, easily grown plants are not as readily tramped down or injured as the more delicate plants.

If the garden is of small proportions, some of the clump growers will need rigorous curbing. Otherwise they will colonize over too much of the garden and crowd out less aggressive plants. Roots of clump plants usually grow deep, so plant them where you can give them necessary moisture.

Easy-to-grow, sun-loving Shasta daisy forms clumps to fill corners, grace a fence, make a hedge or border. The

GERANIUMS bloom nearly all year in California and often are at their best when least expected. Soil should not be too rich, otherwise the plant will go to leaves. Give geraniums a sunny location. There is nothing finer in the way of clump plants for coastal regions.

Great favorites are the day lilies, large colorful blossoms that appear from spring through fall above a handsome clump of narrow leaves. Day lilies tolerate most any soil, and like sun or half shade.

Iris is popular in home gardens and relatively simple to grow. They can be planted most any time in California. The superb growth is heavy in substance, but the flower forms are lovely and iridescent.

Not so well known is the delightful perennial, dianella pen-

Marguerite grows into huge clumps and adds sparkle to many gardens. Such perennials save much bother.

dula, or fairy wands. True to the name, the pink bell flowers appear on three-foot stems above grass-like foliage of two feet. The plant provides excellent cut material.

Dianella trasmanica, or blue dianella, makes a permanent little clump for shade or semi-shade. The two-foot clump of grassy foliage is beautiful all year, and in the spring spikes of sky-blue flowers appear which in summer turn into large oval berries of lovely turquoise blue. The berries as well as the flowers make fascinating bowl arrangements.

Angelonia grandiflora, a showy clump, bears spikes of unique violet blue flowers similar to snapdragons, with the scent of apple-blossoms. The two foot plant is at its best during summer.

The small clumps of evergreen, violet-like foliage is but four to six inches high and a foot or more across, but during summer it bursts into starry bloom with dozens of little blue bell-shaped flowers slightly over an inch across on six to eight-inch stems. It grows in any soil, likes shade or semi-shade.

Bergenia cordifolia, the wonder of Strafa, is another low clump about 15 inches high. The broad, thick leaves are brightened in winter with 12-inch spikes of pink flowers. It needs shade.

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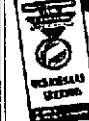
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Dahlias are Spectacular

By Bob Gilmore

DAHLIAS, natives of Mexico and Guatemala, grow just as vigorously in the Long Beach area as they do in their homeland. There is, as a matter of fact, a greater variety of dahlias in Southern California than in this plant's native habitat.

There are approximately eight or 10 different types of wild dahlia. Yet catalogs of leading nurseries and seedsmen may list hundreds of separate varieties. There are about 2000 named varieties of dahlias; with new ones being introduced every year. The interesting point is that some of the old-time favorites still rank among the best.

Growing dahlias should do a lot for your gardening ego. There are just a few rules to follow and prize-winning specimens will make you very happy. In the first place, dahlias demand a well-drained, loamy soil. Heavy soils having high water-retentive qualities may prove troublesome. The tubers may rot even before growth gets under way.

If, in the past, you planted dahlias too early and cold weather nipped them, bear in mind for future reference that dahlias cannot tolerate frosts or excessively cold weather. It is advisable always to delay planting until the weather and soil warm up.

During the growing season, especially during the summer, dahlias want liberal quantities of moisture. When the buds appear additional applications should be made. This is also a good time to feed the plants if the fertilizer is immediately available.

The average well-balanced food should suffice for dahlias but be careful about excessive nitrogen content. Dahlias do not react favorably to foods with a great deal of nitrogen; they push out a lot of leaf and stem growth, sacrificing flower production.

DAHLIAS should be planted about six inches below the surface. Set the tuber in a horizontal position with the eye pointing toward the surface. It

is best to place stakes at the time of planting. A dahlia stake should be about six feet long and should be driven into the soil deep enough to provide firm anchorage. Set the tuber with the eye end adjacent or close to the stake but not quite touching it. As the young shoot develops from the tuber, gradually fill in the planting hole.

There are so many different kinds of dahlias that amateurs, and often professionals, have difficulty keeping the separate strains straight. The more important differences are as follows: The single dahlias have but one row of petals, usually from eight to 10 in number; the cactus dahlia shows slender, gracefully arched petals; the show dahlia is compactly built, double and globe-shaped. The decorative dahlia is midway between the cactus and show types, having broad, flat petals; the peony dahlia has an open center with not more than

three rows of ray florets. Pompons are small, usually less than two inches across; the collarette is single except for a collar of small petals around the center.

IF LARGE blooms are desired the plants should be disbudded. Pinching off the tips of the main stems when the plants are about 12 inches tall will encourage a new flowering branch. This practice holds the plant back about two weeks and should improve quality of blooms.

All flower buds should be kept removed until after the first couple of weeks. This forces the plant to use its strength building up a vigorous growth. Producing flowers at an early age taxes the plant's strength. Flower buds usually appear in threes. Removing the two side buds forces all the strength into the remaining bud and this specimen obviously



Dahlias are excellent for cut flowers, keeping well for many days after they are removed from parent plant.

Sow Seeds Correctly

By A. C. MacLeod

ASSUMING that the garden plot or flower bed has been thoroughly spaded, humus added, and the top soil carefully raked until level and smooth, we are ready to sow the seeds.

A stout string or cord should be stretched between stakes placed at each end of the vegetable row to guide you in making the rows straight.

Fine seeds are sown in a shallow drill preferably made with a pointed stick. The depth of the drill is governed by the size of the seeds. It is quite easy to plant too deeply and care should be taken to see that the seeds are not covered with too much soil. Also be careful to keep the depth of the drill uniform down the row so that all the plants will come up at the same time.

It pays to treat the seed, if your seedsmen has not already

done so, with one of the chemicals recommended for preventing rotting of the seed or the "damping-off" fungus disease.

Fine seeds like carrot, lettuce, onion, parsley, etc., should be sown no deeper than one-quarter inch. They should be sown no thicker than 10 seeds to the inch and you should avoid doubling up on the seed dropped in one place. Many find the easiest method is to place the small seeds in the palm of the left hand and take a pinch at a time between the thumb and first two fingers of the right hand, rubbing the fingers together as the seeds fall to the ground. Others prefer to tear out the corner of the seed packet and sow the seeds by tapping the packet gently. With very fine seeds it helps to mix the seeds with sand to prevent over-thick sowing.

After the row has been seeded, the soil should be carefully raked over the seed and then pressed firmly down with either a straight flat board or with the end of the rake. This firming of the soil around the seeds is quite essential and if neglected, poor germination may result.

The balance of the bed should be seeded one row at a time, covering each row immediately

ly after seeding and then the whole bed sprinkled with a fine spray from the hose. Care must be taken to avoid washing out the newly planted seeds. Later in the year a covering or mulch is advisable but it should not be necessary at first.

Keep the soil around the seeds moist, but not soggy, during the germination period. Rain may take care of this but watch carefully to be sure the soil around the seeds does not become dry. Later, when the plants have grown to good size, irrigation between rows instead of sprinkling should be practiced.

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The night-blooming cereus, or Queen of the Night, is one of the most fragrant and beautiful of all the cacti blossoms. The blooms fade before the dawning day.

Arizona's Flowers

(Continued From Page 8.)

shows off its vigorous youth by sporting brilliant blossoms of yellow, white, pink, rose, red, and purple; majestic Old Man Saguro begins to show signs of age with his head showing patches of white. Some prefer to think of the saguaro as a candelabra with each tip crowned with white light.

Then there is the prickly pear, a cluster of thick, green flap-jacks with orange, purple and yellow blossoms festooning the edges of each pancake leaf.

THE PAPAGO fruit cactus puts out blossoms of or-

ange, red, and yellow. The cholla shows translucent white spines with loose silver sheaths touched lightly with rose and yellow; the strawberry cactus blossom is purplish-pink. The devil's pincushion sticks to brilliant yellow, while the sunset cactus goes in for iridescence.

Early risers will see the three-inch pink and white blossom of the pipe organ cactus which closes by 9 a. m. Those who stay up late at night, the night-blooming cereus will form ghost-like patterns for you across the desert floor.

Thousands of people from all over the world come to Tucson

in the spring. Shutter-bugs who have a field day during this performance. World-famous commercial photographers are here with eastern beauties to make the fashion illustrations that will be seen in the national magazines next summer; Hollywood movie companies are here "on location" to make the Technicolor movies for release next winter. Amateur photographers are busy making the prints to exhibit at camera salons next winter.

The desert in bloom is a great show, with continuous performances, 24 hours each day for a 30 to 40 days run.

Home with a View



Stone gathered at the site of the Jack R. Beardwood home provides trim material. Front door, kitchen Dutch door and guest room door all open on long porch.

(Continued From Page 7.)

room and dining room where the stone chimney stands between these two rooms. This chimney was expertly constructed and, although the fireplace opens on two sides, into the living room as well as the dining room, it draws well.

PLANTERS between the living room and entrance hall shield both rooms but do not completely cut them off from each other, thereby adding to the spacious effect. A wall of glass in the living room also emphasizes spaciousness and narrow window openings at the bottom provide ventilation.

The window areas throughout the house are spacious and, to assure privacy, they were hung with draperies which traverse. Cement sacking was used because, in addition to being extremely durable and needing no lining, it has an attractive texture. Its natural white color is in harmony with the stone.

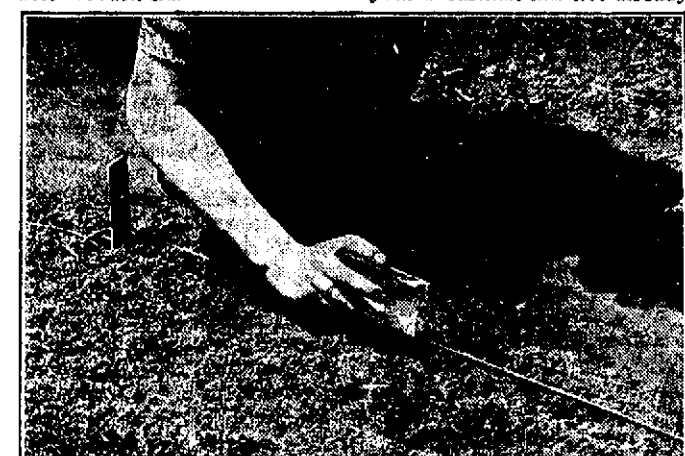
Carpeting in the living room

and dining room is of the same color as the stone. A curved raspberry-colored couch and a large black coffee table are grouped so the fireplace as well as the view through the glass wall can be enjoyed. Below is a view of colorful flowers being grown for commercial use and still farther down is the surf pounding on rocks.

The kitchen is a marvel of modern design. Electric plates are set in a panel of stainless steel in the work counter and the oven is built into cabinets at arm level next to the stove. Cooking utensils are stored under the burners and shiny pots and pans are hung on the wall over the stove. The refrigerator is placed opposite and the sink is at an angle to the cooking area. The work centers are not more than a couple of steps apart yet there is ample room for the most elaborate meal preparations.

CABINETS in which the stove and oven are set form the partition between the kitchen and the laundry area.

A deep freeze in which everything from ice cream to hamburger buns can be kept is a necessity to a house this far from town. It is placed next to the automatic washer. A laundry tub has been enclosed in a cabinet complete with removable wooden lid.



Straight rows reduce work and give a finished appearance to the garden plot. Don't sow the seeds too deep.

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Tips on Gardening

GARDENING tips for the week. . . This is an excellent time to sow flower seeds of the following strains: Ageratum, alyssum, aster, arcotilis, calendula, candytuft, centaurea, clarkia, cosmos, godetia, marigold, phlox, salpiglossis and sweet peas.

If you have not cut back poinsettia plants, do so now as all danger of frost has passed, barring unprecedented bad weather. Other tender plants

may be cut back at this time, too.

As new growth starts up apply liberal quantities of plant food. This is the time when a substantial diet really pays dividends.

Some camellias are still in bloom at nurseries but selections now probably must be chosen from memory or consulting colored photographs. They can still be set out successfully, however.

Slapstick Fun Pays Abbott, Costello \$30,000 Day

Comics All Play at Work

By Jack Quigg

HOLLYWOOD, March 31. (AP) How hard do Bud Abbott and Lou Costello work to earn \$15,000 apiece in eight hours? Under a new contract their studio pays Abbott and Costello \$100,000 each for clowning through a picture. In addition they split 50 per cent of the profits, which have averaged more than \$1,000,000 per picture. Considering they work about 25 days on a film, \$15,000 a day is conservative.

For a behind the camera view of how they toil for such riches, I spent a day on the set with them. They made it look easy.

At 9:15 a. m. about 40 workers were on hand, some loafing, others fussing with equipment. Abbott hadn't showed up, but Costello was much in evidence—he was the only man present not wearing pants.

In the picture, the boys play a couple of city slickers who head for hillbilly country in search of buried gold and wind up in the middle of a feud.

Director Charles Lamont called for somebody to make-up Costello's hands adding, "They're too white."

"They're okay," Lou retorted. "I'm going to lunch pretty soon."

Paws unsullied, Costello flopped into bed with the yokels. All started snoring and the camera rolled. Offstage a man prodded some pigs and ducks through a door.

"The pigs got in but the door closed on the ducks. 'Have the pigs hold it open.' Costello suggested. After half a dozen tries they got the scene.

Besides their regular chores, they double as "relaxers," gagging and joking with the boys between scenes.

At 10:30 Abbott strolled in and settled in a canvas chair. He sat quietly until lunch while his exuberant partner was bounding in and out of scenes.

After lunch the cast viewed the previous day's scenes. "You were great," said Bud to Lou afterward. "So were you," said Lou.

Music Notes

L. B. Has Potentialities for Finest in Music

By Rachel Morton

THE UNITED STATES, being a young country, has lagged lamentably behind Europe in the love and development of good music.

We, in the early days, had chores to do, in the hewing down of forests and the breaking up of stone before the cultural things could come. But even when the chores were done, and we could sit down in ease and luxury, the people of the United States as a whole, preferred automobiles, expensive homes and "down-payment plans" to symphony orchestras, choral groups and small opera companies.

In Europe, it is just the reverse. People live simply, their needs easily met. But one thing they must have, and that is good music. When I was in Germany, after World War I, there were 154 opera houses in the different cities of Germany, each playing to capacity audiences. The moving picture houses were empty, but the concert halls were packed.

England, in addition to her regular Covent Garden season in London, sends opera companies on tour. Often on tour, when going to my dressing room to make up for a Wagner opera, I would see a queue of people, four deep, entirely around the block, awaiting admission.

Every city of size in Europe and England has its symphony and its opera season. On Lake Como in Italy one summer, I heard every day, groups of people on the lake singing the choruses and the solos from the favorite Italian operas.

Long Beach has the potentialities for good music. So many of our churches have large and excellent choirs—a fact which astonished me when I first came here.

With so much wealth at hand, we should have music of the finest. We should have a symphony orchestra with outstanding, well paid first desk men, even if we have to import them from another city; because an orchestra, even though amateur, will rise as eloquent as its first desk players.

In Santa Ana there is a splendid male chorus of 50 men which has been in existence for 25 years, a thing of great pride to that city. Surely, Long Beach, with a population of nearly 300,000 people, ought to be enriching its civic life with great choral singing.

Long Beach, like the United States, is slowly awakening to the need and high inspiration of magnificent music, expertly performed. It is but a short step from awareness to accomplishment.



Designer Helps Women Make Over Old Hats

HOLLYWOOD, March 31. (UP) A hat designer admits there's not much business in these times for his custom-made extravaganzas—even in the spring. Women, from socialites to school girls, are flocking to his classes to make their old hats over, however.

"This is fine with designer Yar. He even lets the women copy his fancy custom styles. "It's the patriotic thing to do," he said. "Most women have a dozen hats kicking around in their closets that they wouldn't be caught wearing at a dogfight. But the material in them is still perfectly good. It's wrong to let them go to waste."

All Yar does is show the women how to remodel 1949's felt in 1951's style.

Yar's prize example is how you can make five different hats out of a little old pork pie. One is a Sunday-go-to-church hat. He punches the felt into a peak, wraps a veil under the chin and ties it in a pouf at one side.

Another quick change makes it an Easter bonnet. Yar plants it off the face and adds a bunch of flowers peeking forward from each ear.

When you need a tailored hat for shopping, he stretches a chartreuse veil over the face and hat and lets it hang at the side in streamers.

"Women in Southern California go around without hats too often," Yar said. "They don't look smart, and it worries me."

His wife, the dress designer Lill, agreed. It worries her,

Flu Lays Stars Low

By Gene Handsaker

HOLLYWOOD, March 31. (AP) Had the flu? Bad cold? If so, you're in some pretty glamorous company.

A check around the studios shows more than 30 well-knowns, including Betty Grable, Virginia Mayo, Joan Bennett, Clifton Webb, Rory Calhoun, Jack Benny, have recently been in the thermometer-in-the-mouth brigade. Ruth Roman, bitten by the flu bug, spent three days in bed wearing long red flannels with feet in 'em to keep her warm.

Eleanor Parker hopped out of her sickbed, snatched up her two young daughters, and fled a fire that damaged her house. Glamour Town's ailing have even included a movie-acting cat, Rhubarb, who got a cold and spent three days at the vet's.

A 20th Century-Fox spokesman estimated that flu bugs cost the studio \$50,000 on one picture alone. They hit Clifton Webb, Joanne Dru, Director Henry Koster, and Writer Ronald MacDougall simultaneously, delaying the film's start three weeks. Meanwhile sound-stage charges and contracts with supporting players were running up the budget.

Sinister Governess Role Boosts Fay Baker Stock

HOLLYWOOD, March 31. "My father is a surgeon, my mother was a pharmacist, so I became an actress," Fay Baker, the slender blonde who makes this statement is an unusual woman, even for Hollywood. A former Broadway comedienne, she plays a sinister governess in 20th Century-Fox's "House on Telegraph Hill."

Only top screen stars can demand to read scripts before they accept roles. Fay, a comparative newcomer to movies, makes the same demand.

She confronts directors and inquires what they have in mind for her.

She tries not to "think through" her parts. She plays them instinctively.

"My family expected me to become a physician," the shapely actress discloses. "I did—on radio soap operas. But first I attended Smith College, where I discovered that at girls' schools the students are more interested in men than mathematics. They're smart girls!"

"After two years in washboard weepers I arrived on Broadway, first with the Lunts and later supporting Helen Hayes. Alfred Hitchcock seemed to like my acting, as he brought me to Hollywood in 1947 to play in 'Notorious,' which he directed."

Since then Fay has been doing minor roles in major productions and major roles in minor productions. The major role she has in the major production "House on Telegraph Hill" is due to three men:

"Jim Ryan, a casting director at 20th Century-Fox, had seen me in a comedy. He recommended me to Robert Wise, the director, because he believes most comediennes are equally at home in drama."

Wise directed her in a screen test with Richard Basehart, one



After doing minor roles in major productions and major roles in minor productions, blonde Fay Baker gets a major role in a major production. She'll play the part of a sinister governess in 20th Century-Fox's forthcoming production, "House on Telegraph Hill." Other stars in the same picture are Richard Basehart, Valentina Cortesa and William Lundigan. See story.

Record Album

By David C. Whitney

RCA VICTOR has put out an outstanding series of 54 songs in its "Singers' Single Series" which features nine songsters on some of the most popular standard numbers by well-known writers.

One of the best features of the series from the viewpoint of the record buyer is that he doesn't have to buy an entire album of any singer to get the particular records he wants from the series, since each record will be sold as a single.

Fran Warren sings songs of Harold Arlen and is at her sultry best with the barroom ballad "One for My Baby."

Broadway's Lisa Kirk sings Jimmy McHugh's songs, two of the better ones being "You're A Sweetheart" and "I'm in the Mood For Love."

Perry Como sings Billy Rose. Two of the greatest songs by the versatile showman as represented in this group are "It's Only a Paper Moon" and "I Found a Million Dollar Baby."

The up-and-coming crooner, Eddie Fisher, sings the nostalgic songs of Walter Donaldson, including "My Mammy" and "My Blue Heaven."

Peppy Mindy Carson sings De Sylva, Brown and Henderson, including such numbers as "Button Up Your Overcoat," and "You're the Cream in My Coffee."

Don Cornell sings Sammy Fain. Two of these good old ones are "Let a Smile Be Your Umbrella" and "Wedding Bells Are Breaking Up the Old Gang of Mine."

Tony Martin appropriately sings some of the smooth numbers of Arthur Freed, such as "I Cried for You" and "You Were Meant for Me."

Fans Deluge Delightful Doris Day With Mail

HOLLYWOOD, March 31. (AP) Delightful, de-lovely Doris Day gets the most fan mail of anybody at Warner Brothers—about 1500 letters a week. The ones that please her most say their writers saw one of her pictures several times. The record is 14 sittings through "Tea for Two" by a fan she knows only as Joe.

Another Day devotee sends her candy. Eight soldiers in Korea mailed her a recording on which they voiced their esteem.

Another group of fighters there dispatched \$50 with a request that she send them a crank-type phonograph and all the records, including hers, the money would buy.

The singing actress, born Doris Kappelhoff in Cincinnati, will be 29 this April 3. She has blue eyes, blonde hair and a bouncy disposition. Success, to her, is "being happy. Being alive makes me happy."

The hardest movie scene for her is a crying scene because, "I just don't feel like it." But she brags that she can do one, if she has to, without any vapors from a menthol tube to stimulate the tears. She neither

Scientist OK's Film

HOLLYWOOD, March 31. Chesley Bonestell, internationally famous astronomical artist, recently completed an assignment as technical advisor for the George Pal, Paramount picture, "When Worlds Collide." The film depicts the end of the world and 40 people who escape by rocket ship to begin a new life on the planet "Zyra."

What did Bonestell, a man steeped in science, think of this 100 per cent fiction film?

The wonderful part of "When Worlds Collide," he says, is that the picture will make people conscious of the vast universe that surrounds them; that it will stimulate interest in a subject that is pretty much ignored except by scientists; that it will make people realize that there is a whole lot more to life than just what is taking place on our little myopic world.

TV Goes for Song Writer Steve Allen

By Jack Gaver

THE Columbia Broadcasting System has been giving its listeners an increasingly steady diet of a young man named Steve Allen since last Christmas. It's about time he came up for examination.

Allen is primarily a television performer at present but he also has been filling in on key CBS radio spots as needed. He has been an Arthur Godfrey substitute, for example.

He is a comedian of the suave, off-hand type, adept at comments with an unusual twist. In addition, he is quite a piano player in the popular vein.

Steve is six feet, three inches tall. His trademark, which is getting to be rather a common one in TV with Robert Q. Lewis and Dave Garroway around, is a pair of heavy-rimmed spectacles.

Allen was born in New York 29 years ago, the son of vaudeville performers, and grew up in Chicago where he first went to work in radio 10 years ago as an announcer. After a few years of radio in Phoenix, Ariz., he landed in Hollywood, where he started a disc jockey stint on Station KNX that quickly brought recognition and the eventual transfer to New York.

The young comedian isn't getting much time for song-writing these days, what with a daily TV show at 7 p. m. (e.s.t.), but he has turned out a lot of songs in the past, including one that achieved considerable popularity—"Let's Go to Church Next Sunday."

HERMIONE GINGOLD is one of Britain's most popular comedienne and various persons have made plans to get her over here during the past five years. Only last year she even got as far as local rehearsals in a play but it was called off before the public saw it.

However, Miss Gingold has made the grade at the Brattle Theater in Cambridge, Mass., where she started a four-week engagement as the star of an intimate revue called "It's About Time," a title that seems to bear directly on her situation.

The material in the revue includes numbers from some of her London shows, "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest."

The musical comedy "Call Me Madam," grossed its first \$1,000,000 in 19 weeks and claims a record in that department. The producer, Leland

Bob Hope Does Tango

HOLLYWOOD, March 31. On the set of Paramount's "My Favorite Spy," Bob Hope and Hedy Lamarr are dancing the tango.

In the romantic comedy, Bob plays the dual role of an American burlesque comedian and a notorious European spy. When the spy is shot on the eve of his departure for Tangier, government security agents seeking plans for a new war weapon, send the burlesque comic in his place. Masquerading as the spy, Hope arrives in Tangier, promptly becomes involved with an international espionage ring headed by Miss Lamarr and Francis L. Sullivan, English stage and screen star.

Since the spy is supposed to be an excellent dancer, the tango is not played for laughs, and marks the first time that the comedian, who once earned a living as a hooper in Cleveland, has performed a serious dance on the screen. Although the dance itself was serious, Hope's off-stage cracks weren't and everyone on the set, visitors and crew members alike, enjoyed the scene immensely.

Bob is wearing white tie and tails and Hedy is decked out in a gorgeous white evening gown in the scene. In the middle of the first take, Bob interrupts the routine.

"Can you slow it down a bit?" he yells to Troy Sanders, musical advisor on the picture. "It's a little jazzy for my tango."

Bob then turned to Director Norman McLeod and quipped: "Have a splint ready, Norman, I may need it."

Crosby Ascribes Fame to Mother's Prayers

By Patricia Clary

HOLLYWOOD, March 31. (UP) Bing Crosby believes he owes his success to his mother's prayers.

He says he never would have made good were it not for the mother who went down on her knees for him every night.

The crooner-actor expressed his conviction in answer to a casual question about what factor had most influenced his career.

"My answer may seem corny to some people but not to me," he said. "If I've been lucky in my career—and I have been mighty lucky—I attribute it to the efficacy of mother's prayers."

"She has always prayed for me and the others in the family. She still does. She's had masses said for us and rosaries. She's had the nuns in our parish pray in our behalf. I know she believes in the power of prayer. I agree with her."

Bing's mother is Kate Harrigan Crosby, who was widowed last year. She still is active in church and other work while keeping an eye on her brood of seven children and dozens of grandchildren.

Crosby's awareness of the significance of prayer was revealed in his answer to another question. He was asked to recall his most memorable moment.

"At the risk of being accused of pulling out the sob stuff," he said after some thought, "I think I would select this as my most emotional moment."

"It happened up at Bellarmine, near San Jose, where I went to watch my eldest son, Gary, play football one day. That's the Bellarmine College

prep school which is affiliated with the University of Santa Clara. The Bellarmine team plays its games on the Santa Clara football field.

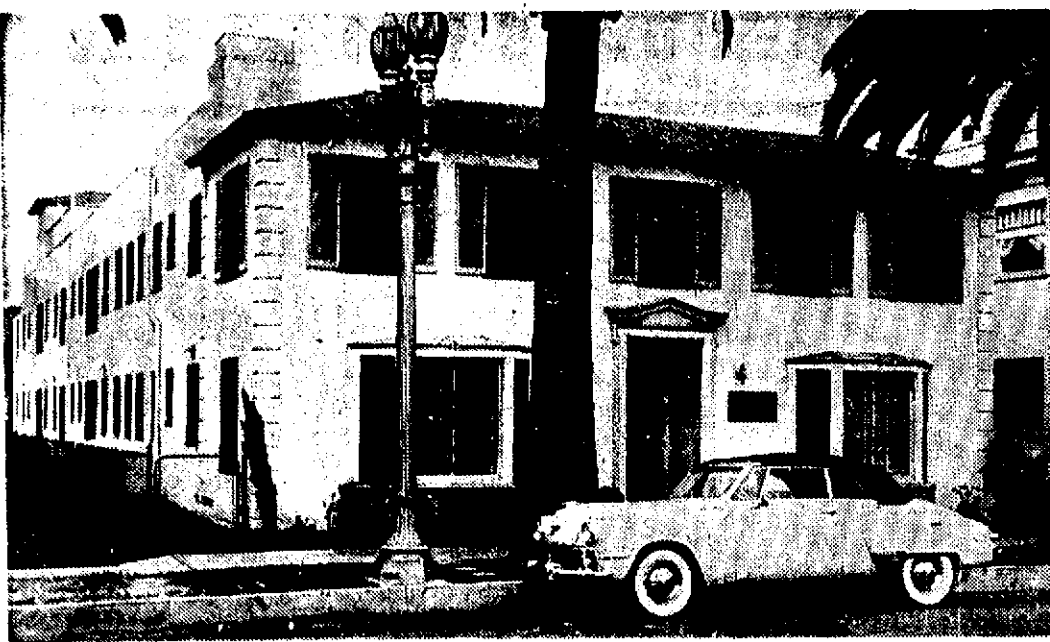
"It was a good, hard-fought game, against Sequoia High School, and Bellarmine finally won, 7-6. Then the boys piled into the bus for the trip back to school."

"I was driving my own car and got back to the school yard just as they were unloading. They still wore their football suits. They were dirty and sweat-stained. Before they went into the building for their showers they all walked to a small grove in the school yard where there was a statue of the Blessed Virgin. They all knelt down and said a prayer."

"I was standing in the background and, believe me, that was a stirring sight to see those fresh young American boys kneel down and pray in gratitude that they had won the game and that none of them had been hurt."

Crosby has won many honors through the years, but one that he will prize most he received during work on Frank Capra's "Here Comes the Groom" at Paramount.

In recognition of his work as honorary chairman of a toy collection campaign for Europe, it was a papal blessing from Pope Pius XII.



Involved in a major exchange announced last week was this 20-unit apartment house at 2075 E. Broadway. It was traded by Mr. and Mrs. Frank Catania to Mr. and Mrs. J. Paul Jones and Mr. and Mrs. J. Paul Jones Jr. for 327 Golden Ave. and other considerations. Deal was negotiated by H. R. Earp.

Income Exchange

PARK MANOR APARTMENTS, 2075 E. Broadway, and Preston Apartments, 327 Golden Ave., figured in an exchange of residential income properties announced last week by H. R. Earp, broker. Both are furnished.

Mr. and Mrs. J. Paul Jones and Mr. and Mrs. J. Paul Jones Jr. acquired the Park Manor from Mr. and Mrs. Frank Catania of Vista, former Long Beach residents. The Jones family will operate the property themselves.

The Park Manor, containing 14 single apartments and 6 doubles, was entered in the exchange at \$130,000. It was reported. The Golden Ave. property, taken by the Catanas from Mr. and Mrs. Jones Sr. as part of the consideration, was entered at \$60,000.

New Homes

CITY BUILDING DEPARTMENT engineers last week checked an unusually large number of plans for homes above 1600 square feet, according to Edward O'Connor, superintendent.

Among larger houses is one of 2905 square feet at 5330 El Prado for Dr. and Mrs. W. G. Rhorer. Russell S. Best is contractor. The home will have three bedrooms and two baths in addition to maid's quarters. Living room and den have fireplace back to back.

Dr. and Mrs. F. A. Piazza will construct a 2564-square-foot home with two bedrooms and two baths at 4400 California Ave.

City Third in February Building

LONG BEACH was third-best city in the county during February in terms of building-permit valuations, according to a survey made by the Los Angeles Chamber of Commerce.

This community's \$2,858,625 lagged behind the \$3,689,000 worth of building authorized in Beverly Hills. Los Angeles was first with \$28,069,688. This total includes San Pedro's \$1,901,827 plus Eagle Rock, Van Nuys, Venice and West Los Angeles.

Increases over February, 1950, were registered by Compton, \$459,301; Gardena, \$348,735; Long Beach, Palos Verdes Estates, \$404,800, and Signal Hill, \$444,351.

Lynwood, \$247,030, and Torrance, \$1,488,780, dropped below their February, 1950, figures.

Building permit valuation in 45 cities and the unincorporated area of the county during February totaled \$73,480,651. This was down from the all-time record \$108,816,297 of January, but was nearly 26 per cent greater than the \$58,377,644 of February a year ago.

94 Houses Under Way in Manor

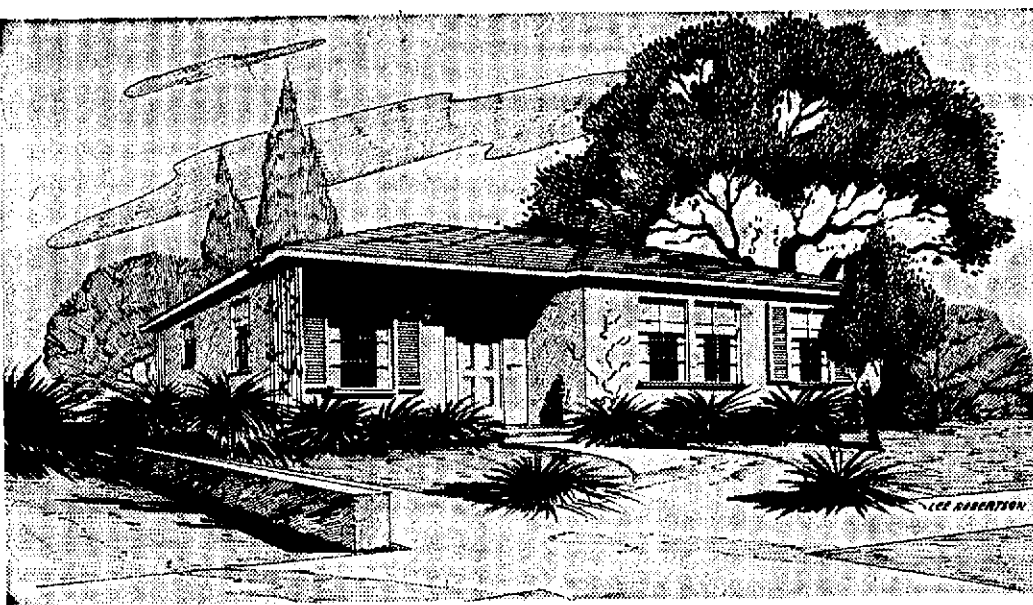
WORKMEN are busy framing the first street of new two- and three-bedroom residences in University Manor, the new group of 94 FHA homes at University City, the former Los Altos Community, reported Walker & Lee, Inc., sales agents.

Developer of the project is Lloyd S. Whaley. Builder is Austin D. Sturtevant, with Pomeroy Lockett, W. A. Lockett, architect, as designers.

Preparations are under way to furnish one of the homes as a model. Formal opening will be later this month on Bellflower Blvd. at Los Coyotes Diagonal.

Early indications, reported Walker & Lee, are that the larger-sized two-bedroom designs, considerably bigger than average, will be among the first to be sold.

The sales agents described the pre-purchase program of Sturtevant as assurance to buyers of high quality materials. Several months ago, before the defense program made certain items critical, Sturtevant commenced purchasing materials likely to be in short supply.



Artist's conception above is one of the architectural styles incorporated in the 400-unit program of Cunningham & Brittain in Lakewood University district. Walker & Lee, Inc., are in charge of sales, opening today.

Sale of 400 Homes Begins

CUNNINGHAM & BRIT-TAIN, INC., builders in the Lakewood University District, today are placing on sale more than 400 two- and three-bedroom homes. These will be located east of Bellflower Blvd. and north of Spring St. in College Unit 4 subdivision. The houses are under construction.

The homes will contain all the features of those built previously in the area. According to Howard Cunningham, president of the firm, there will be no substitutes for critical items in the dwellings.

"We have an adequate stockpile of critical items on hand to more than take care of the building we have planned for the future, and home pur-

chasers can be sure that the homes they buy today will be just as high in quality as those that we have built in the past," Cunningham said.

All the homes will have garage disposal units which have become standard equipment in their building program, according to Cunningham.

Sales agents for the homes are Walker & Lee, Inc., who have acted in this capacity for the building organization since the College Unit program and other subdivisions in the Lakewood area began in 1941. They report that the homes can be sold now because of the fact that purchasers will be able to view similar type homes in other sections of the Lakewood

development. Also, terms and financing have been set up and escrow proceedings will move swiftly.

Families purchasing homes in the section now will be able in most instances to select their interior color theme as well as have a choice of tile in both the bathroom and kitchen.

Sales office for the development is located in the Barker Bros. furnished model home at Bellflower Blvd. and Spring



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Phone Long Beach 8-5576

Walker & Lee, Inc.
Sales Agent

Motel Trade Is Revealed

DESERT LODGE in Apple Valley has been acquired by Lolo Causing Race, 310 W. Broadway, from Mr. and Mrs. Clarence Miller, 4124 Chestnut Ave., it was revealed last week by James B. Cochran, realtor who negotiated the transaction.

Consideration was not announced but the lodge is known to have been offered recently at \$75,000.

The lodge, situated on three acres, has 12 units. It is electrically heated and air-conditioned. Each unit has a kitchen. Cochran said Mrs. Race contemplates eventually enlarging the motel and building a swimming pool.

Mr. and Mrs. Miller received two vacant lots at 3519 Long Beach Blvd. as part of the consideration.

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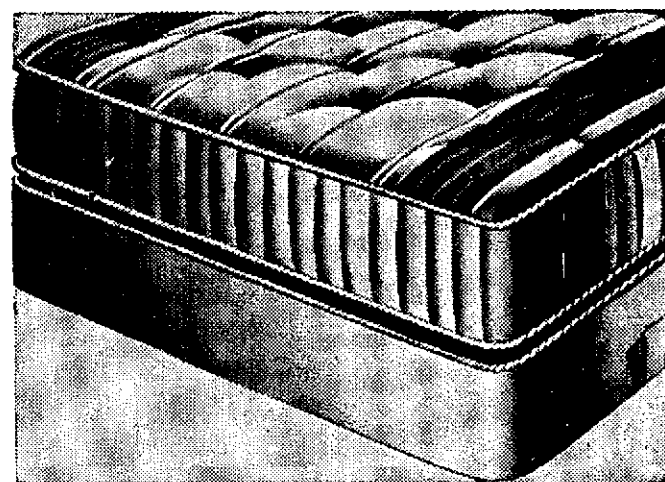
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Shredded latex insulation plus sisal and layers of cotton. Full sized with 220-coil unit. Sold separately for 39.95 each.



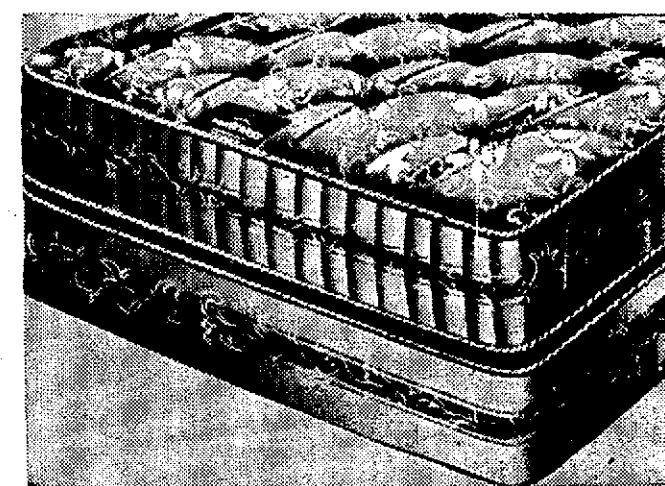
109.95 Combination

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FULL OR TWIN INNERSPRING De Luxe Mattress

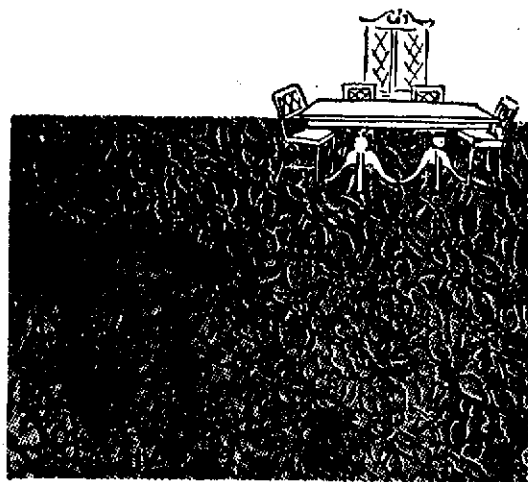
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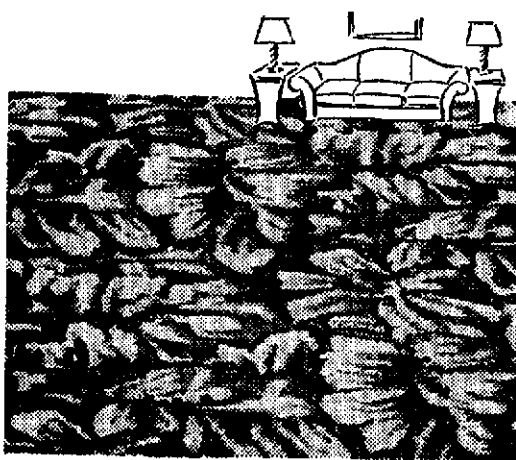
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